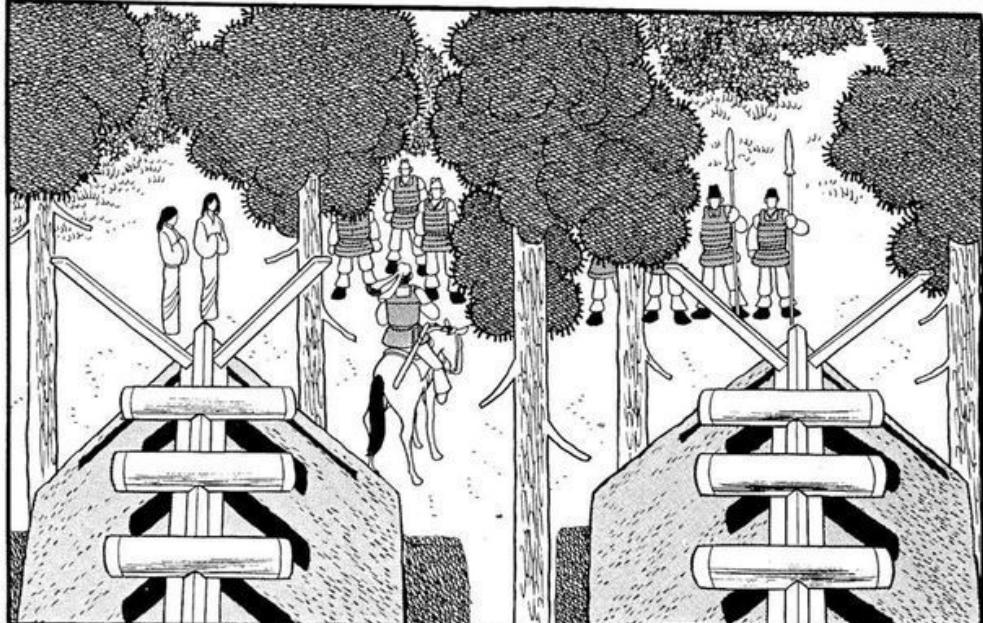
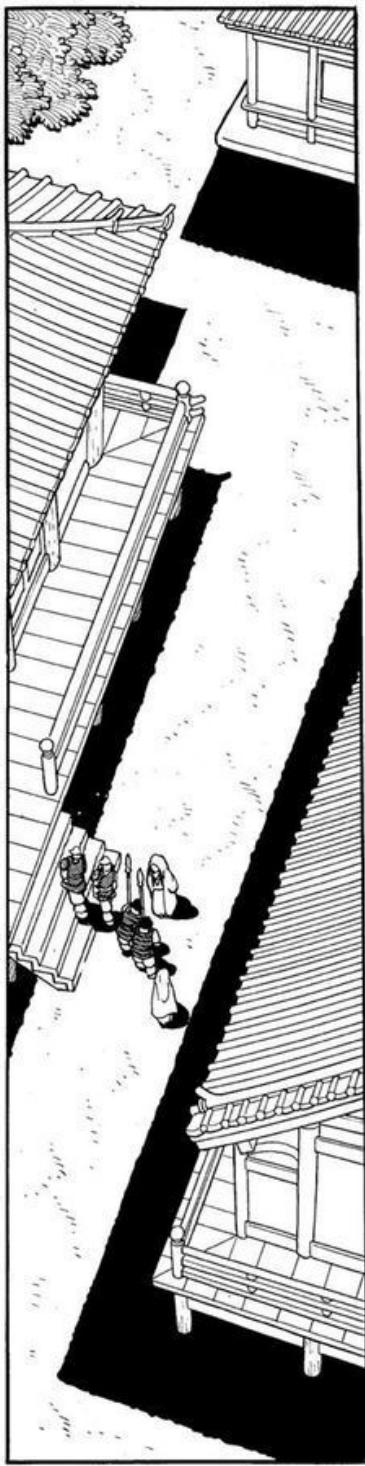
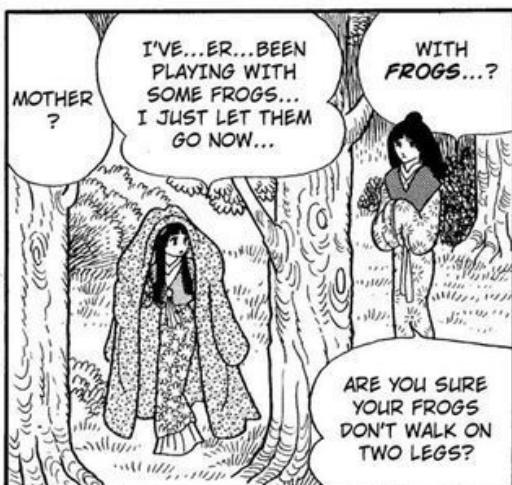


THE FOLLOWING DAY, THIRTY
AIDES AND LADIES-IN-WAITING
ASSEMBLED IN THE FRONT
GARDENS OF YOSHINO PALACE.
UNABLE TO GATHER ENOUGH
HORSES, THEY WERE FORCED
TO DEPART ON FOOT.

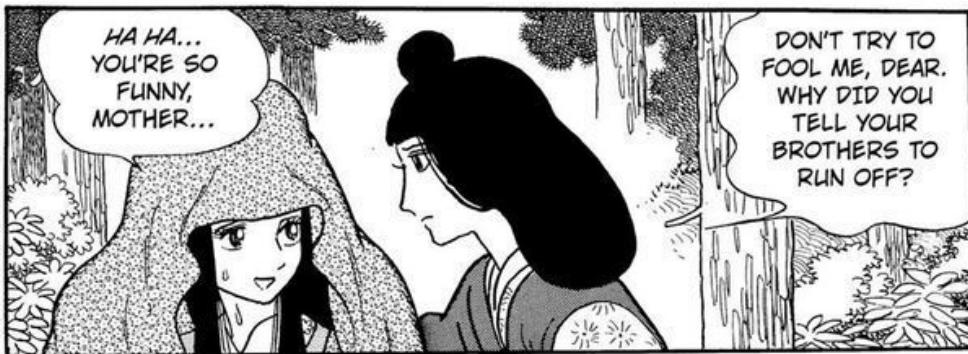


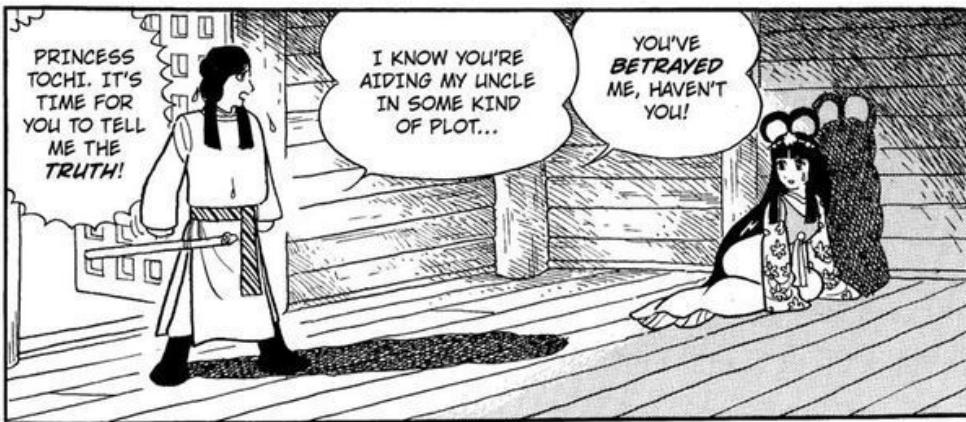
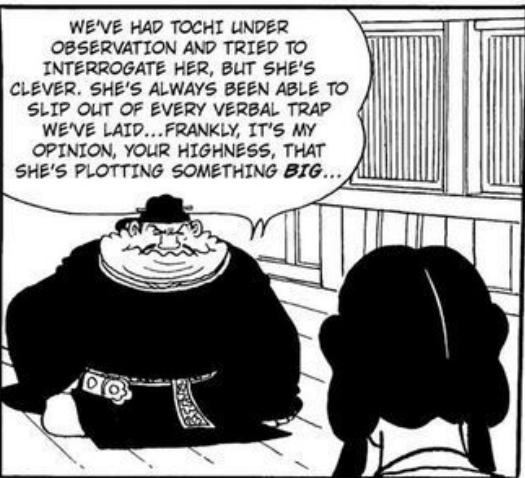


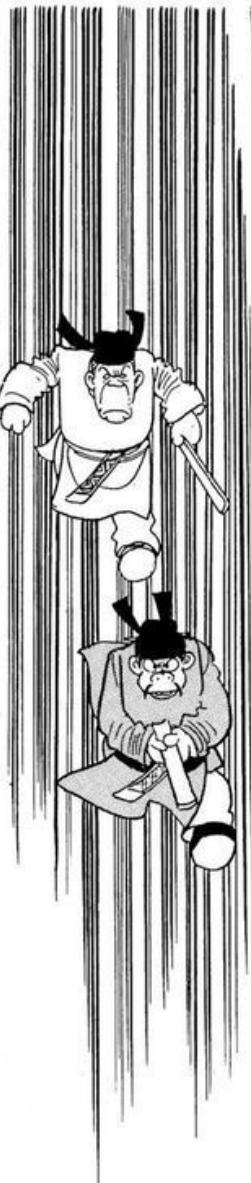




PERHAPS THEY
WERE OLDER
BROTHER FROGS
CALLED PRINCE
TAKECHI AND
OTSU...?





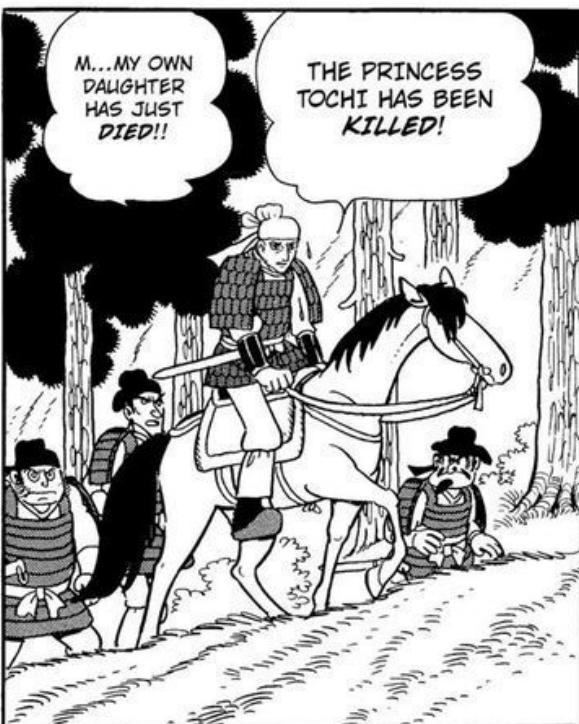


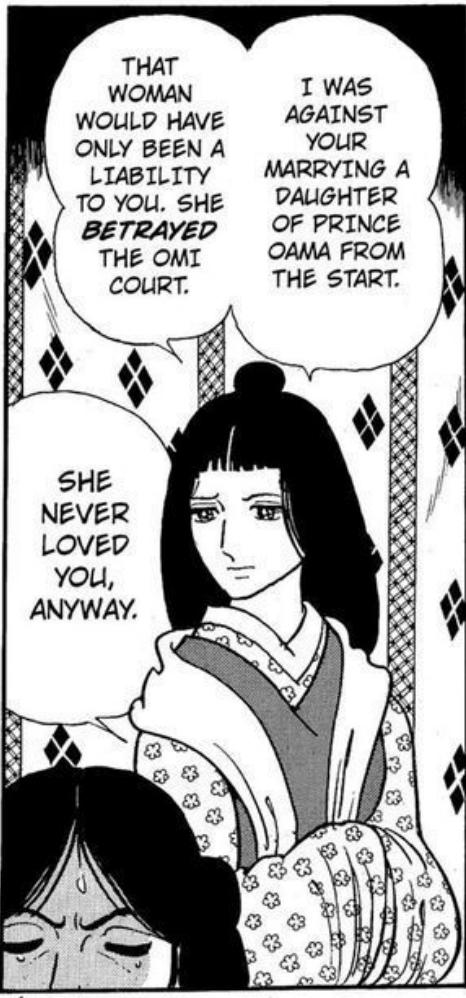
SLASH

TOCHI...

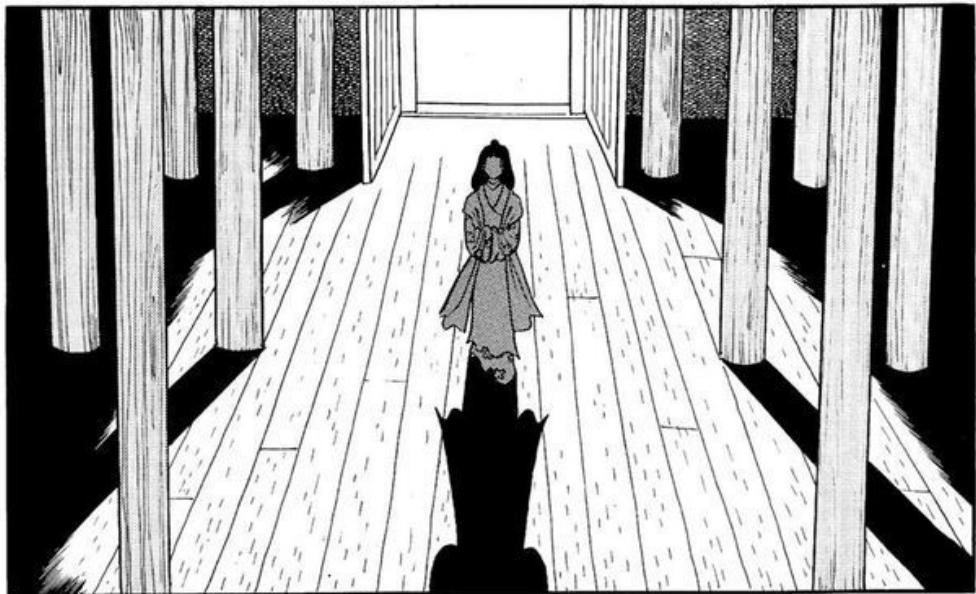
FORGIVE
ME!

GASP









OH, THREE
HONORABLE
BUDDHAS OF THE
THREE WORLDS,
AND ALL THE
BODHISATTVAS
THEREIN...
I BESEECH
YOU...HEAR
MY PLEA...

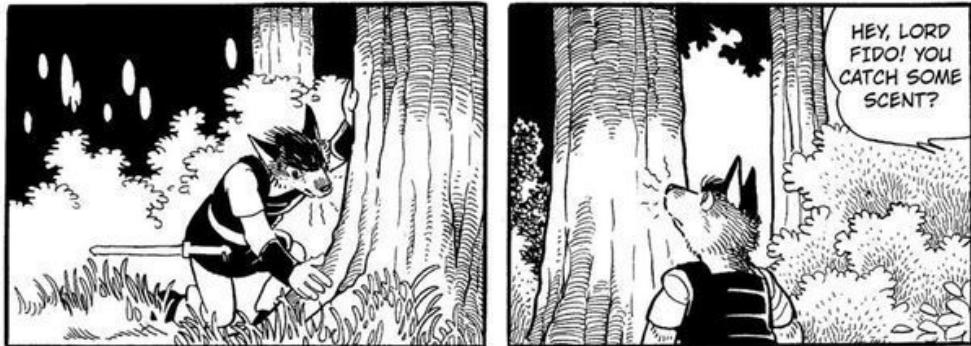


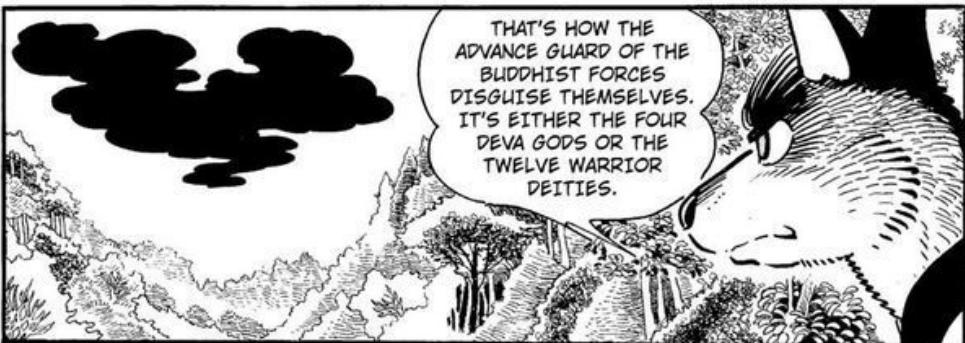
...I AM IGA NO
UNEME YAKA
KONO
IRATSUME,
MOTHER OF
PRINCE
OTOMO, THE
RULER OF
YAMATO.

I OFFER
MYSELF, MY
LIFE, IN
MAKING THIS
HUMBLE
REQUEST...

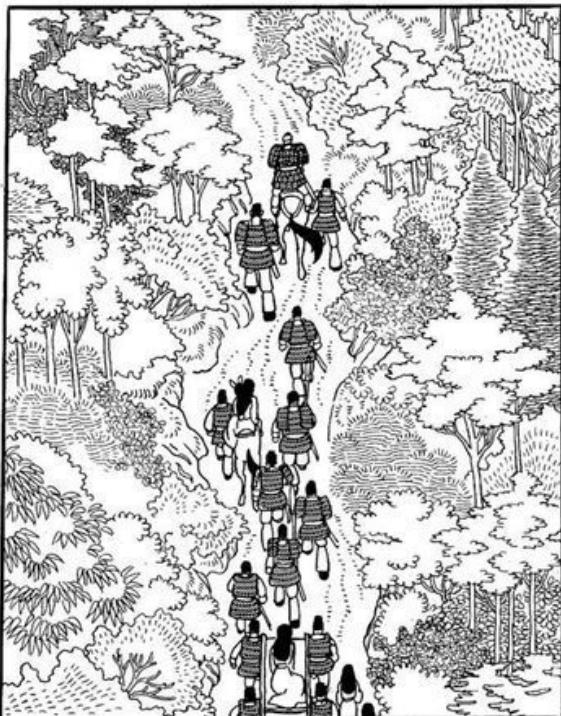
PLEASE...
O POWERFUL
GODS...
MAKE
PRINCE
OTOMO
VICTORIOUS
IN
BATTLE...







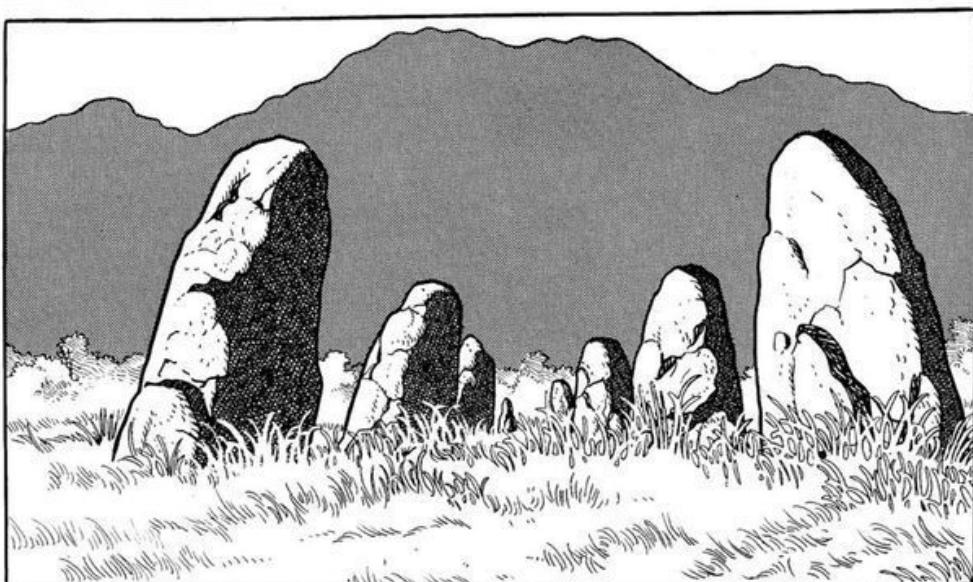


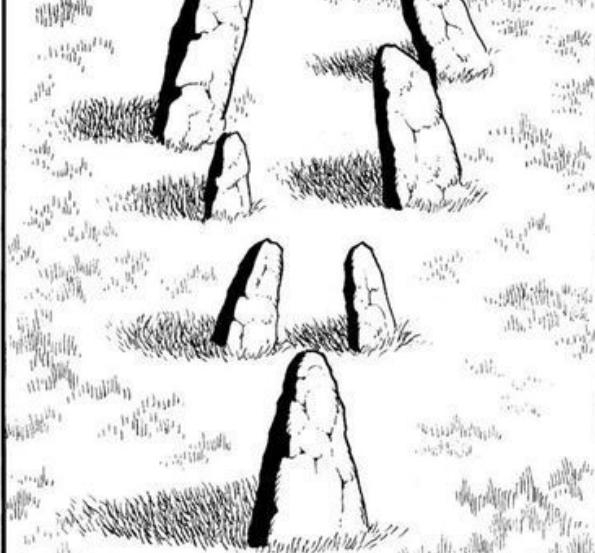
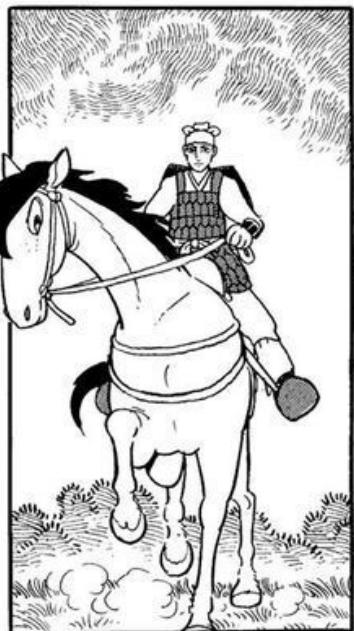


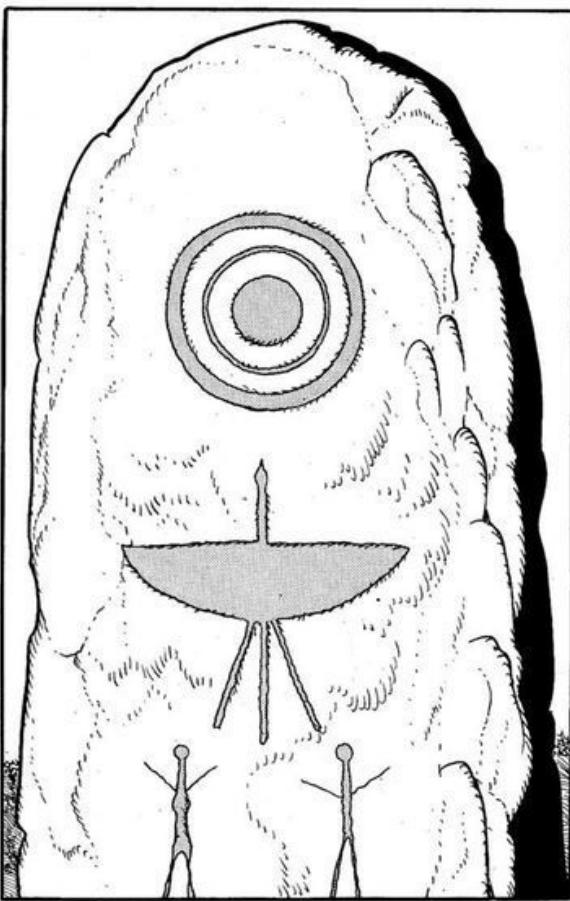
ACCORDING
TO THE
NIHON SHOKI,
AN ANCIENT
HISTORY
OF JAPAN,
"HUGE BLACK
CLOUDS
ENVELOPED
YOKOGAWA..."

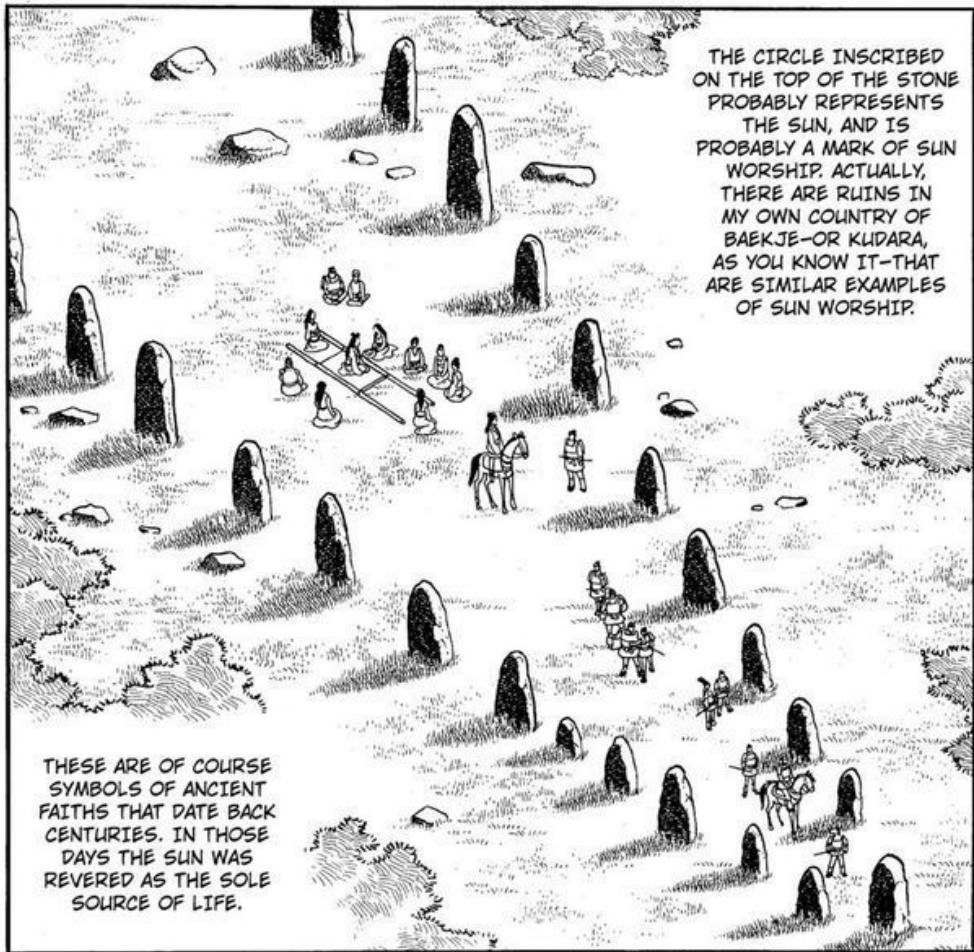
"...AND BEING
WIDER THAN WIDE
AND EXTENDING
AS HIGH AS
HEAVEN, THEY
INSTILLED AWE
IN EVEN THE
EMPEROR."





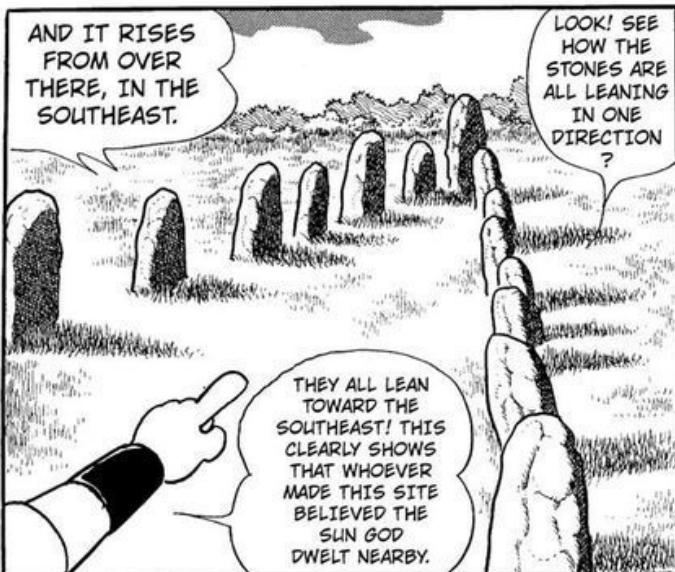


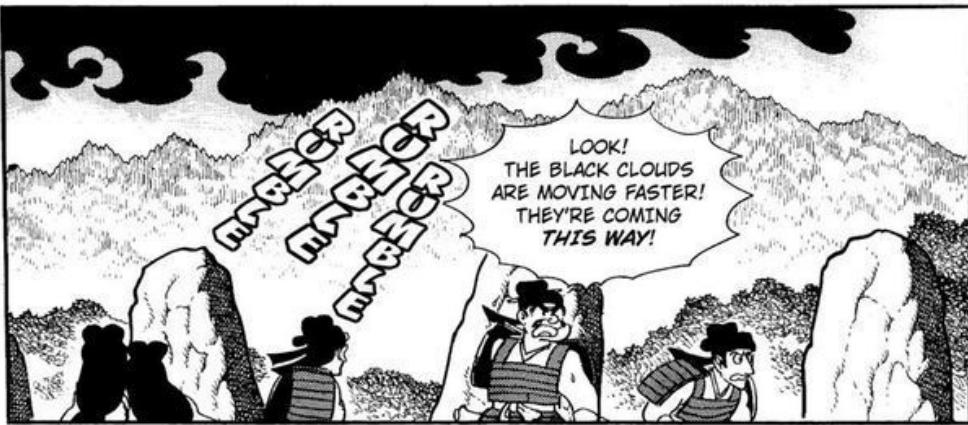
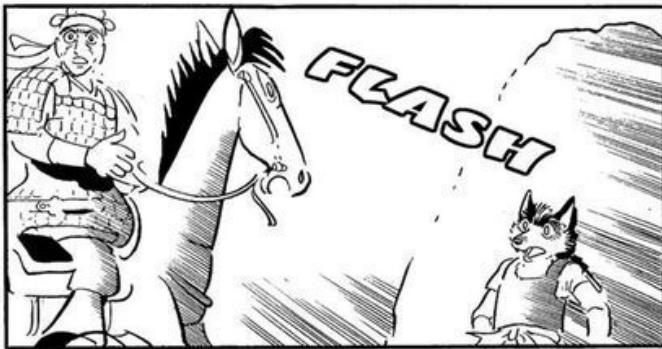






*ON THE SEA OF JAPAN.

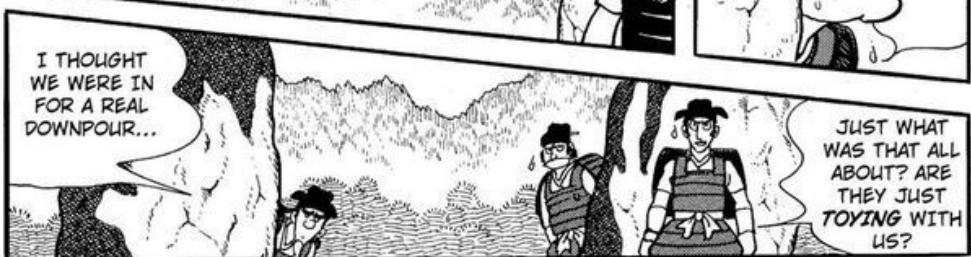
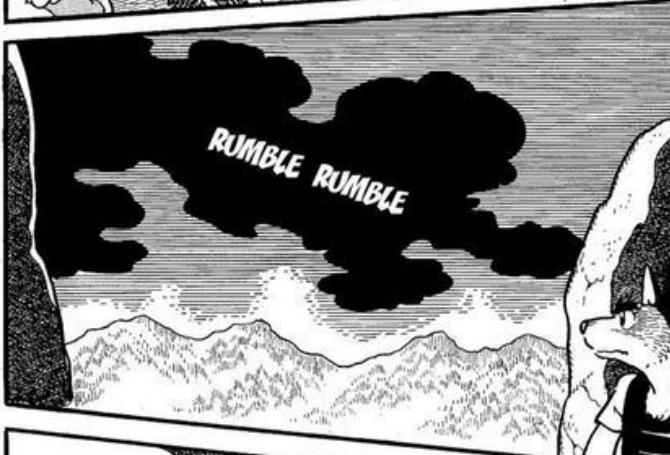
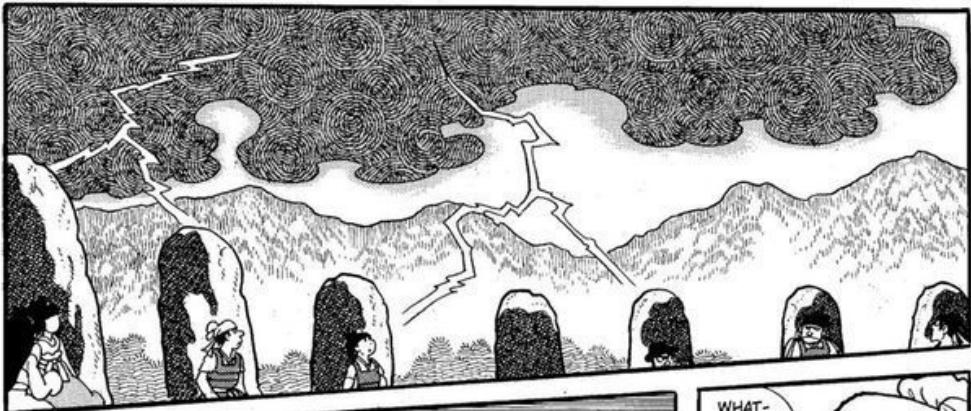


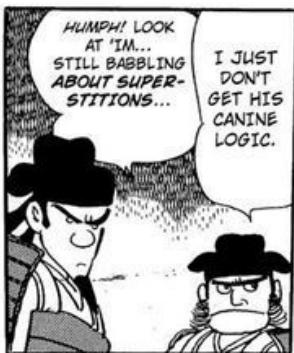


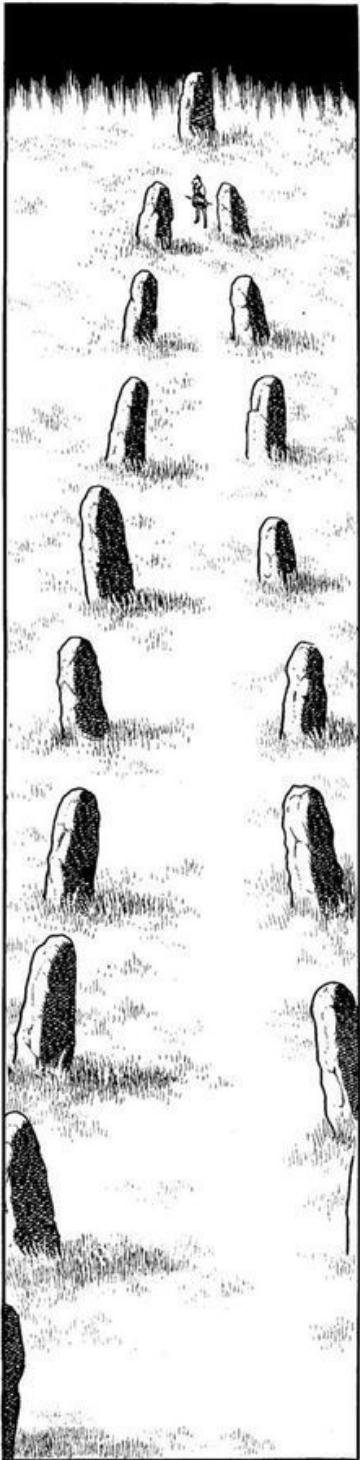
BASHOOOM







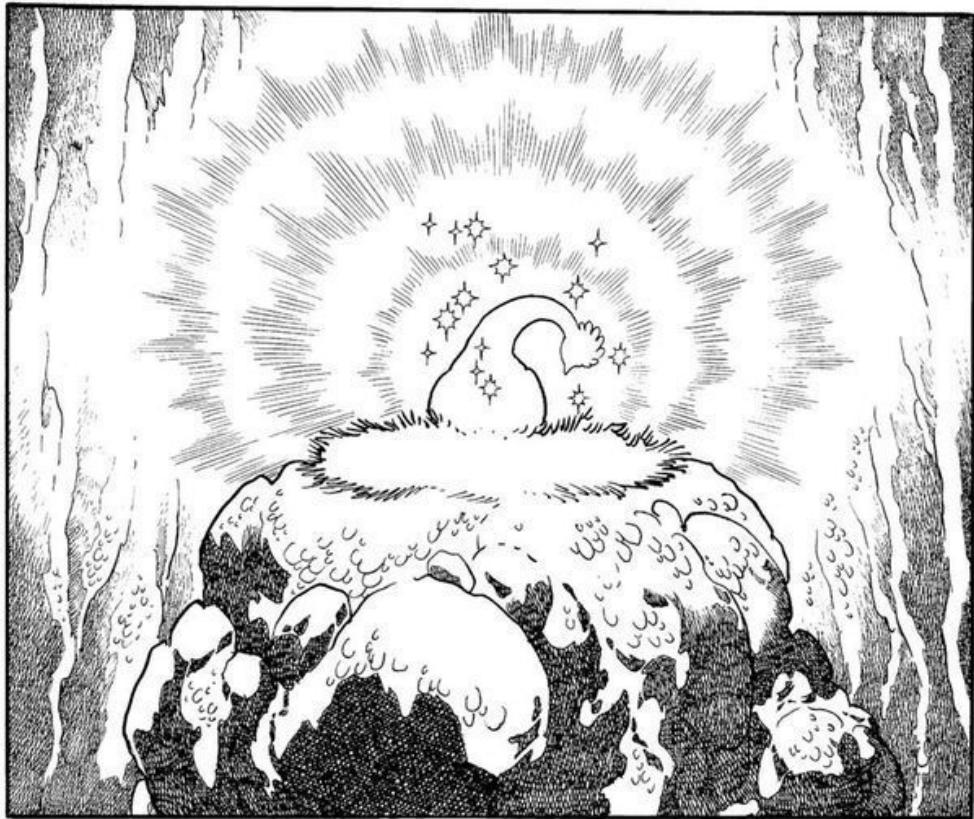








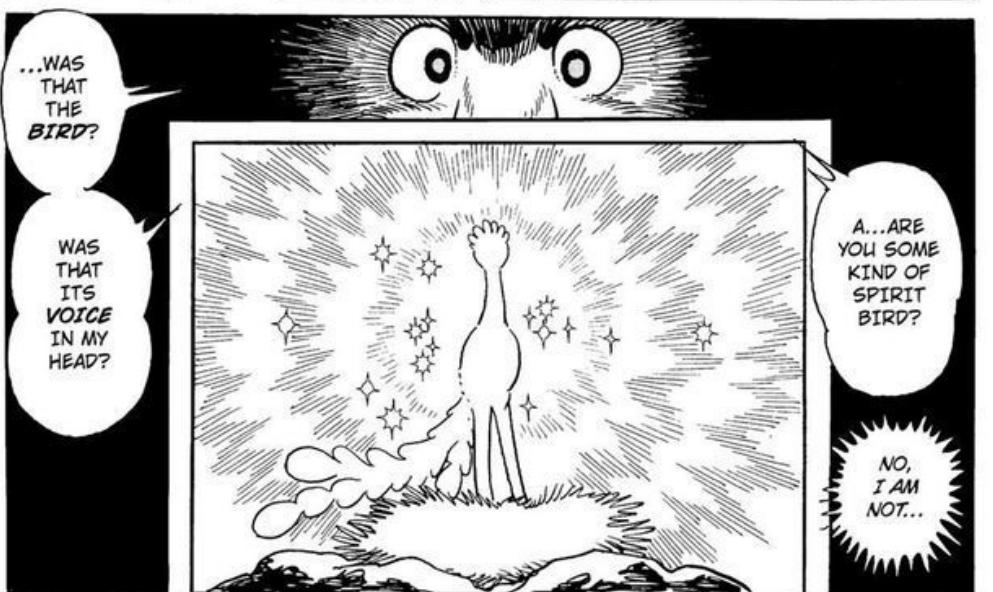
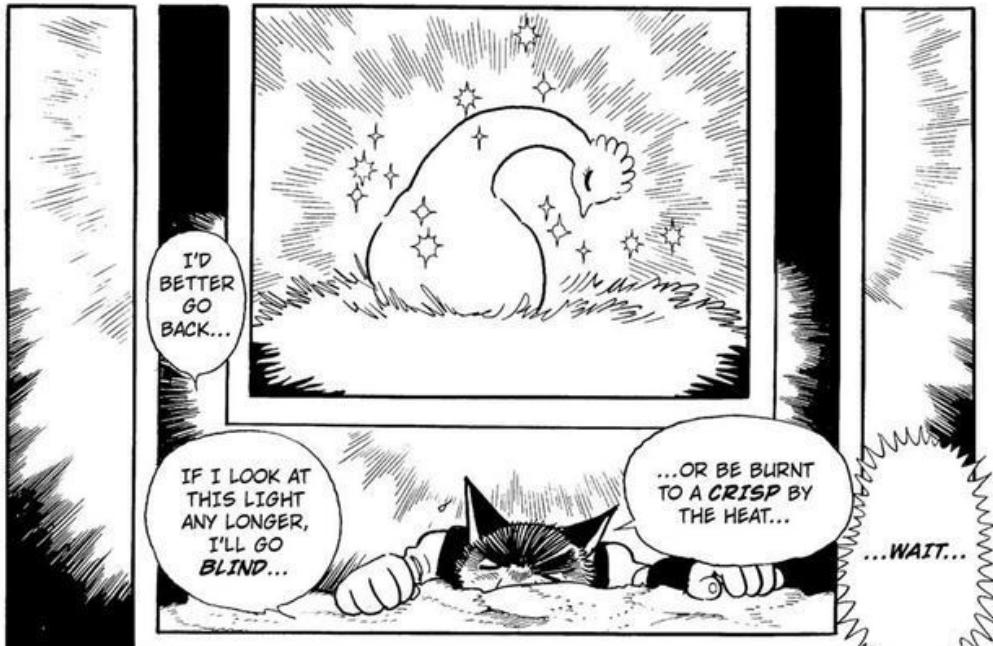




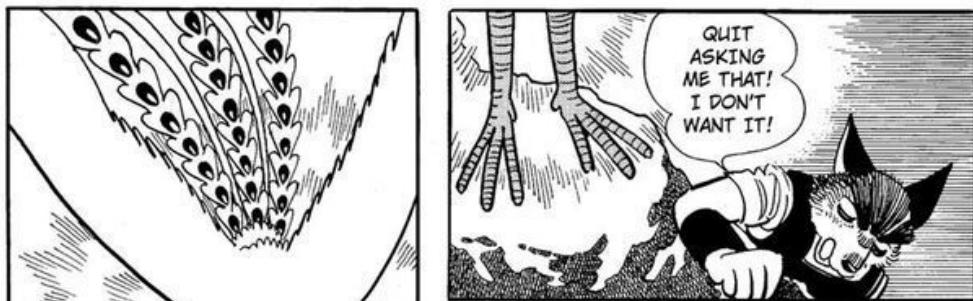
NO...
WAIT.
IT'S NOT A
BIRD...

...MAYBE I'M
LOOKING AT
SOMETHING
I'M NOT
MEANT TO
SEE...

MAYBE I
SHOULDN'T
HAVE EVEN
COME HERE...

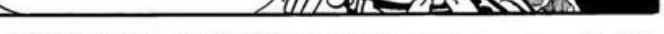




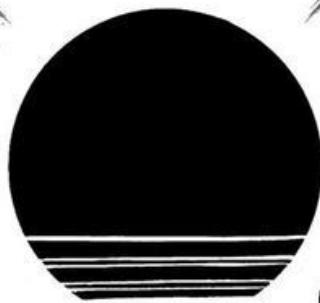




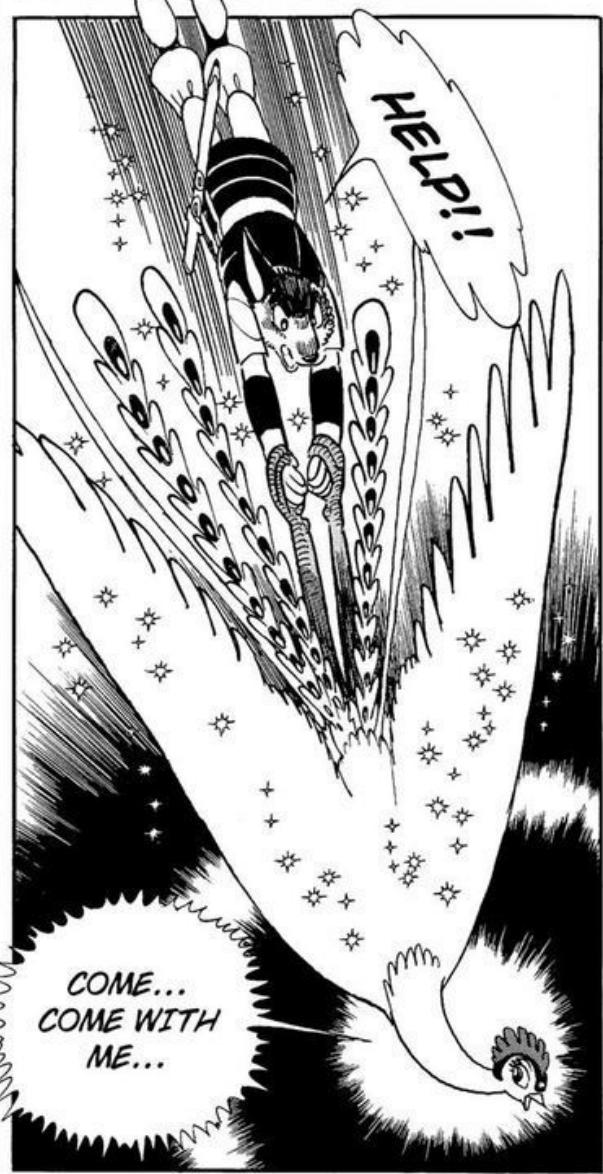
I THOUGHT SO... I'VE HEARD SOMETHING ABOUT ANCIENT PEOPLE WHO WORSHIPPED THE SUN. IT WAS A CENTRAL BELIEF IN THEIR LIVES.

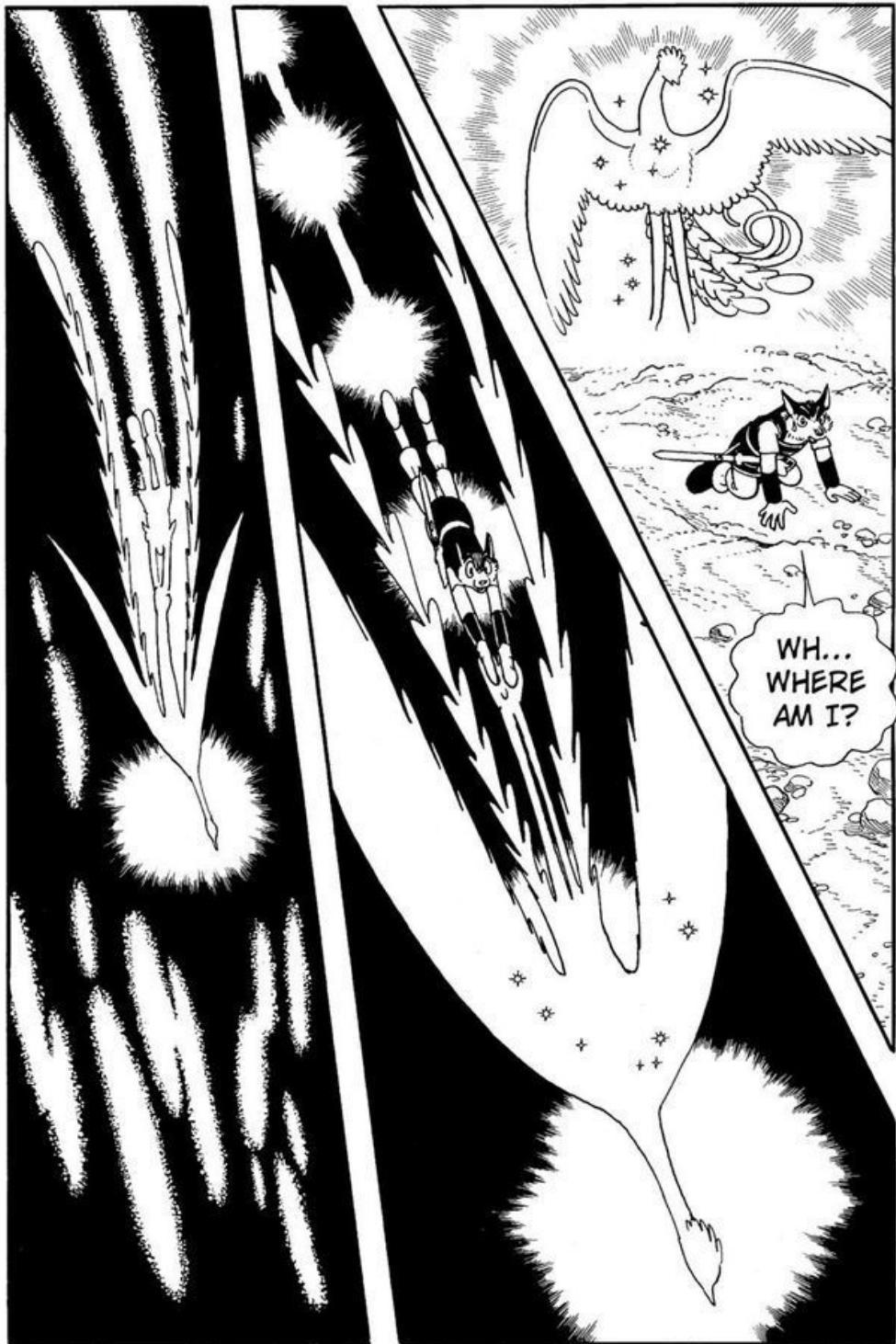


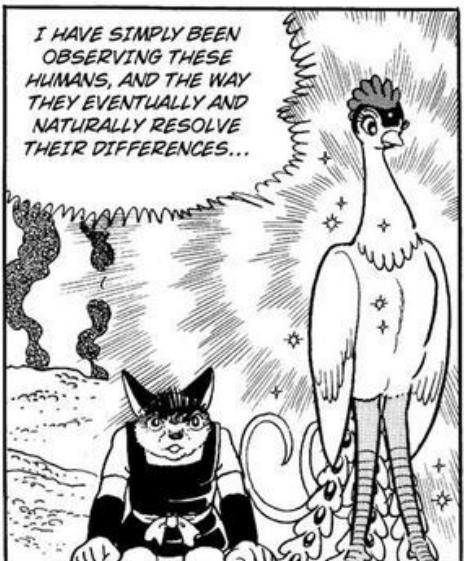
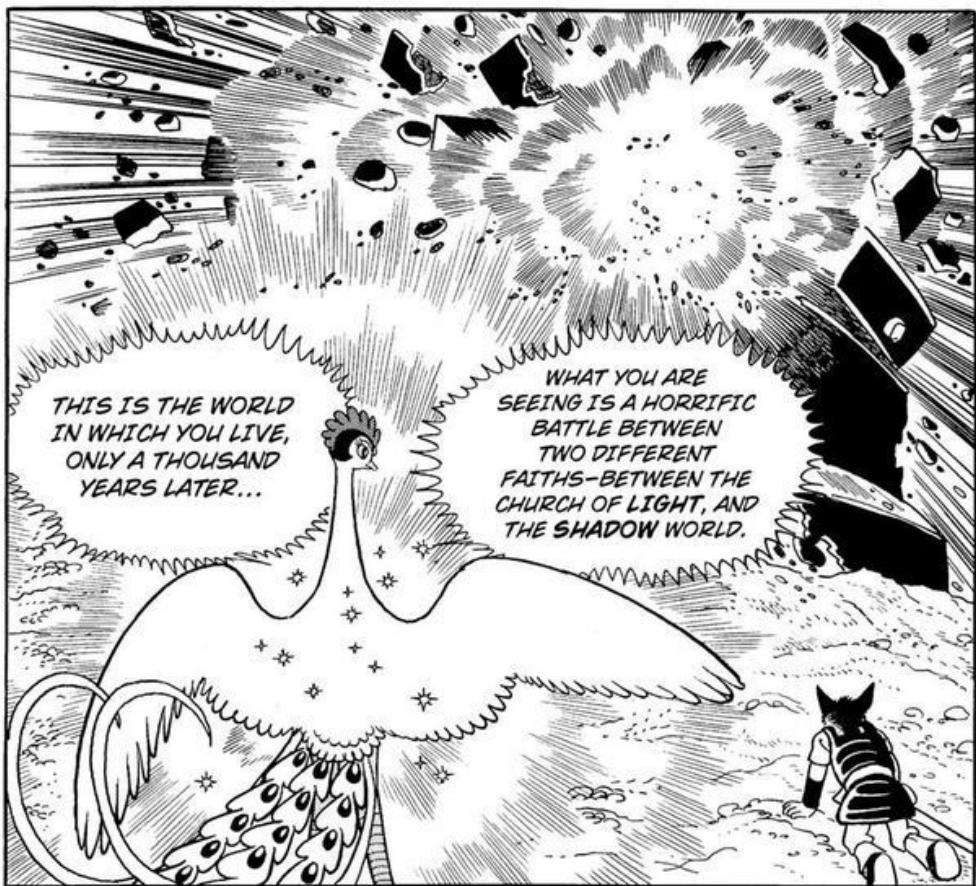
THAT IS BECAUSE THE SUN WAS THE SOURCE OF ALL LIFE TO THEM. AS LONG AS IT EXISTED, THEY KNEW THEY COULD KEEP ON LIVING...



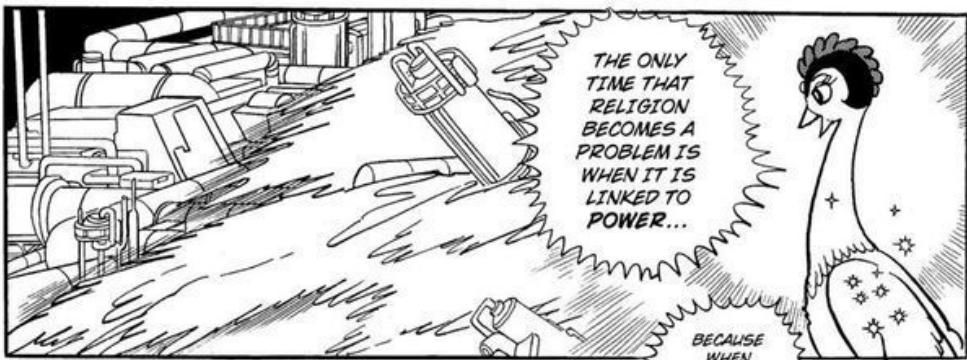






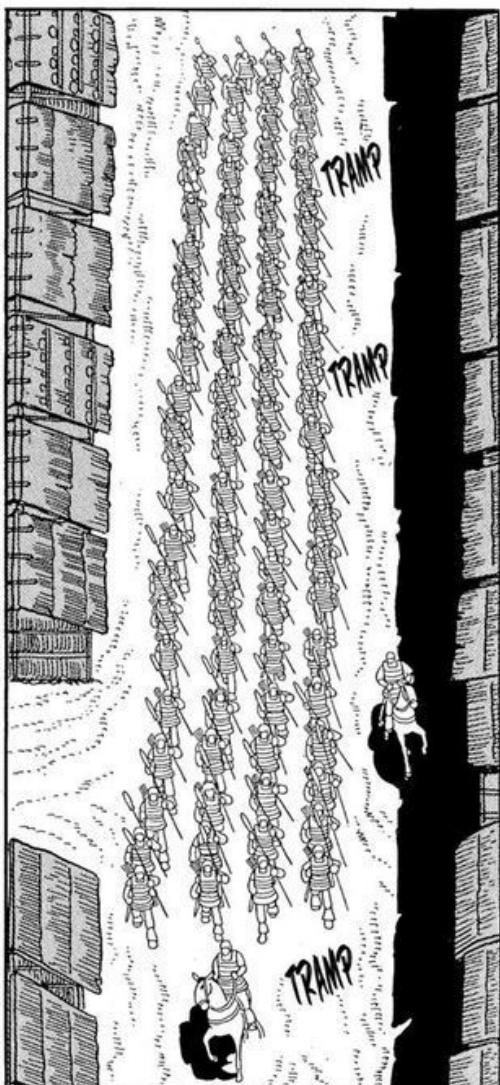






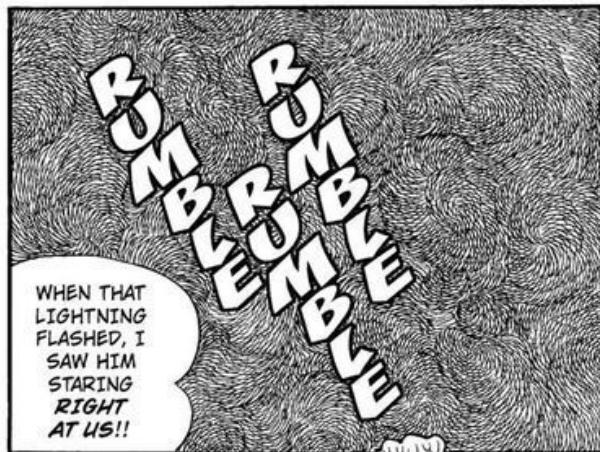






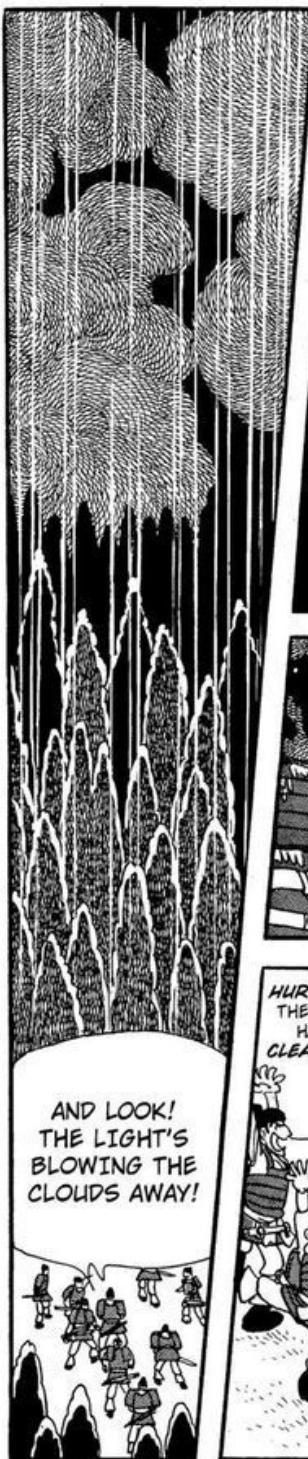


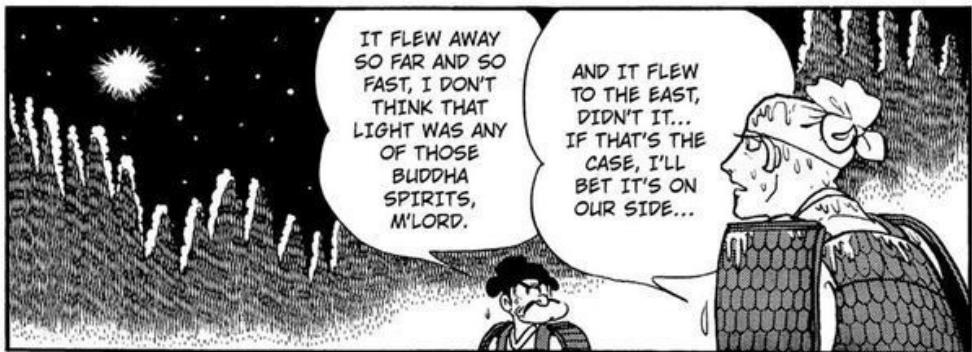




IT IS SAID
THAT THE FUTURE
EMPEROR PRAYED
THAT NIGHT, AS
HE ENDURED THE
LIGHTNING
AND RAIN. HE
CALLED OUT,
"GODS OF HEAVEN
AND EARTH, SAVE
US, AND BRING
AN END TO
THIS THUNDER
AND RAIN."
(NIHON SHOKI,
CHAPTER 28)

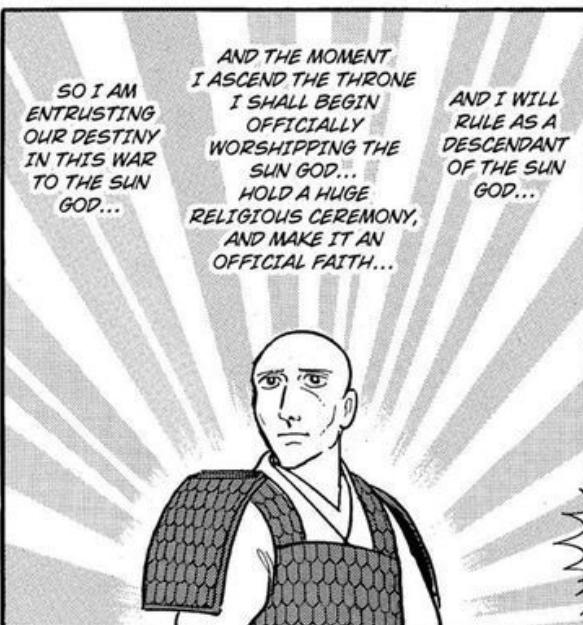
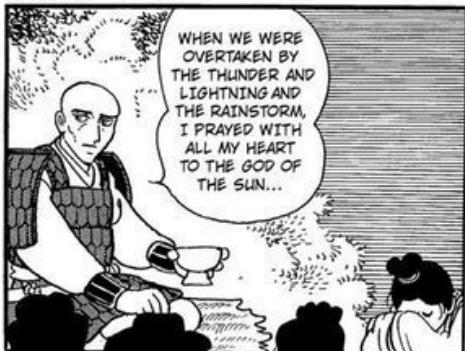


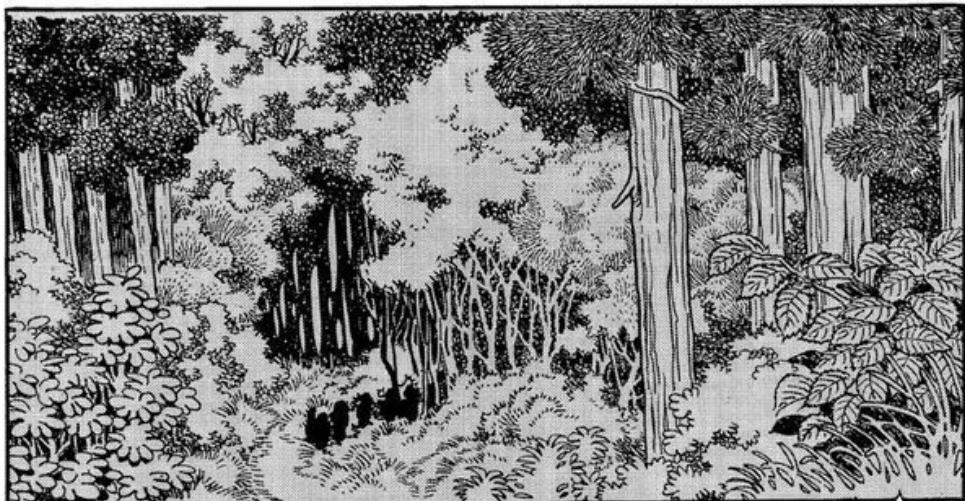
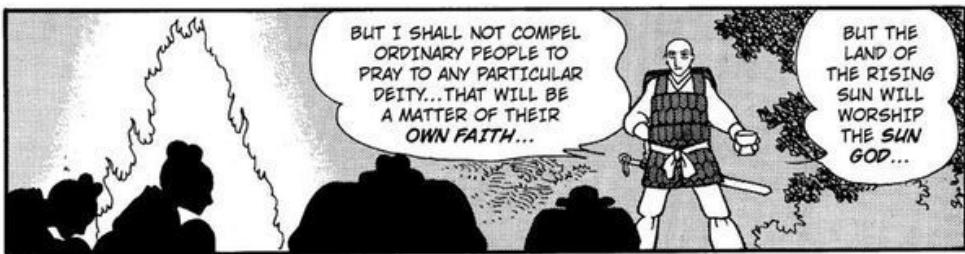


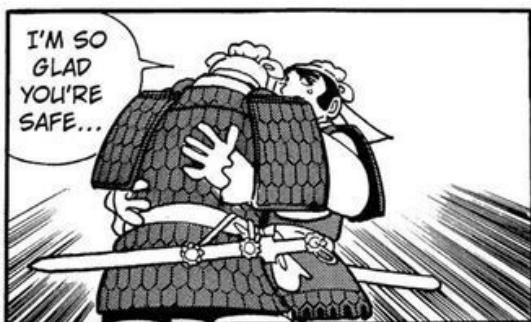


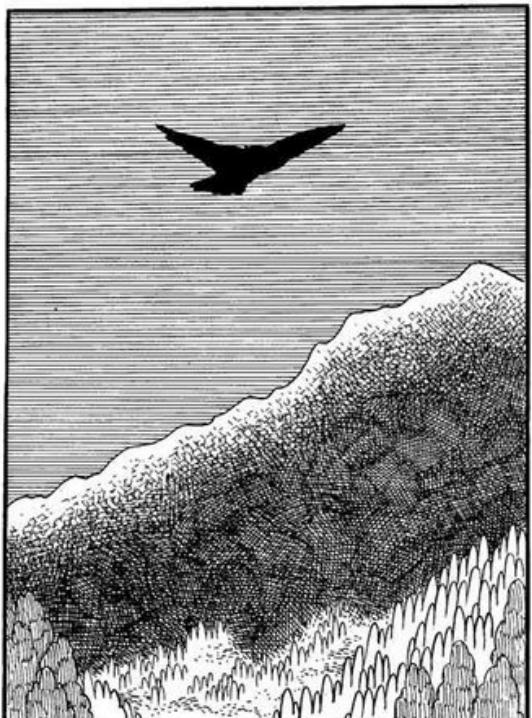




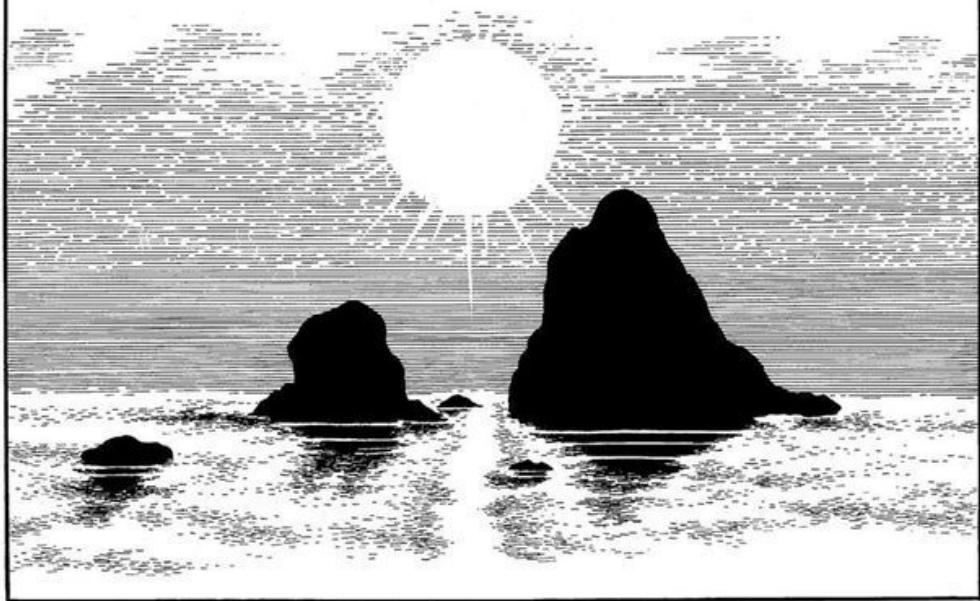














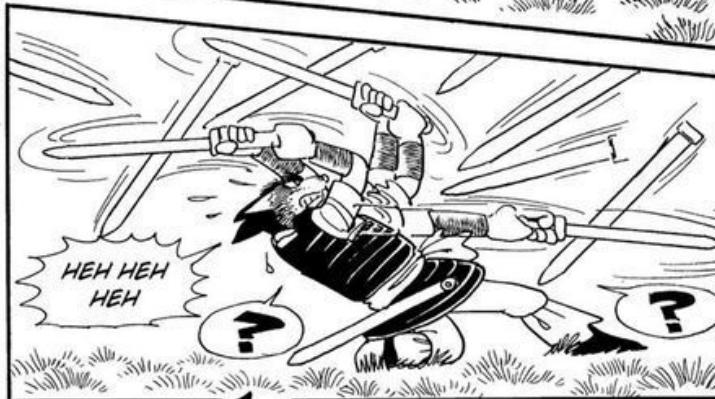


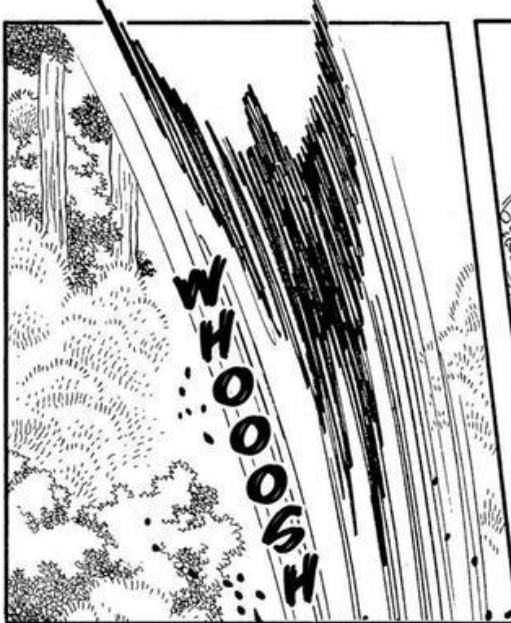


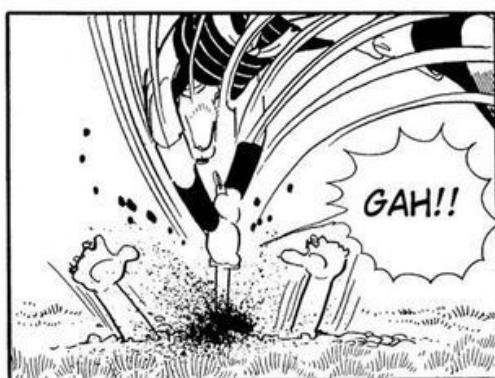




WA HA HA HA HA!
OPEN YOUR EYES,
DOG-MAN! EVERY
SWORD YOU
SEE IS BUT AN
ILLUSION!
YOU'RE CUTTING
NOTHING
BUT AIR!









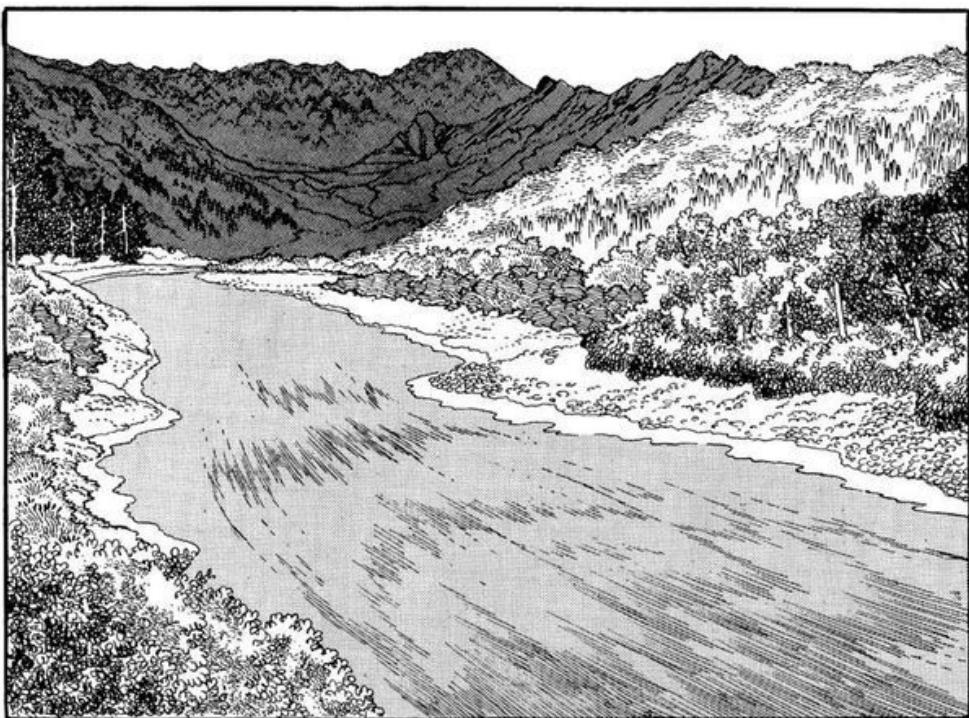
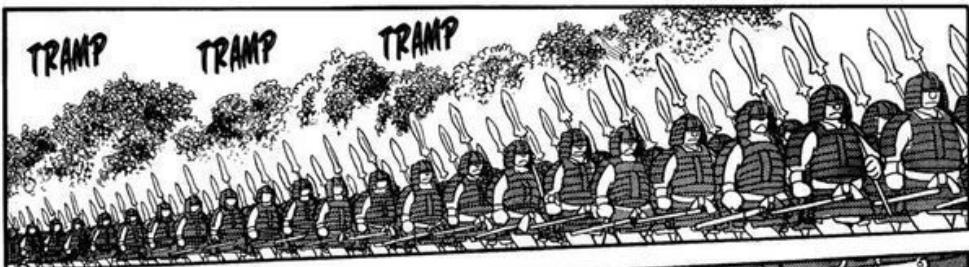


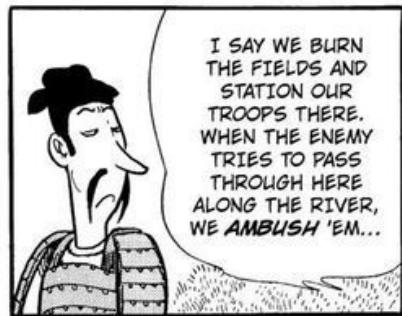
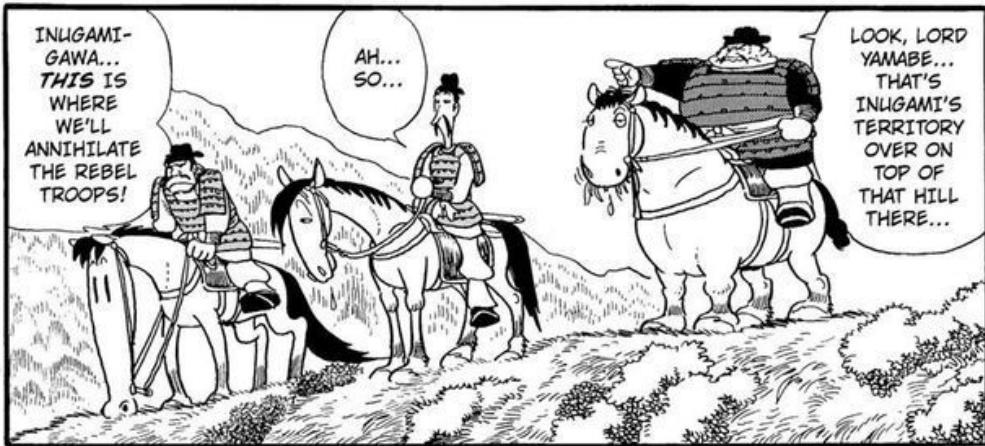
ENRYUJI TEMPLE IS IN THE CAPITAL, AT OMI! WHAT'RE YOU DOING WAY OUT HERE IN THE MOUNTAINS, EH? TELL ME!!

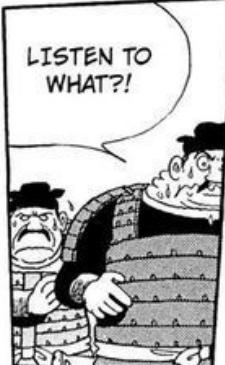
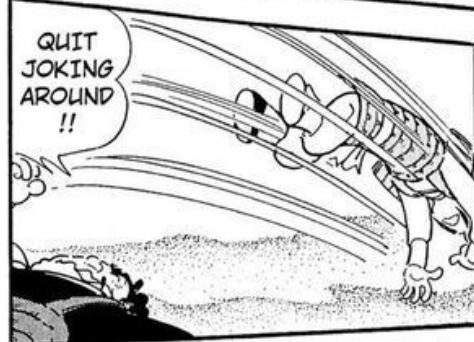
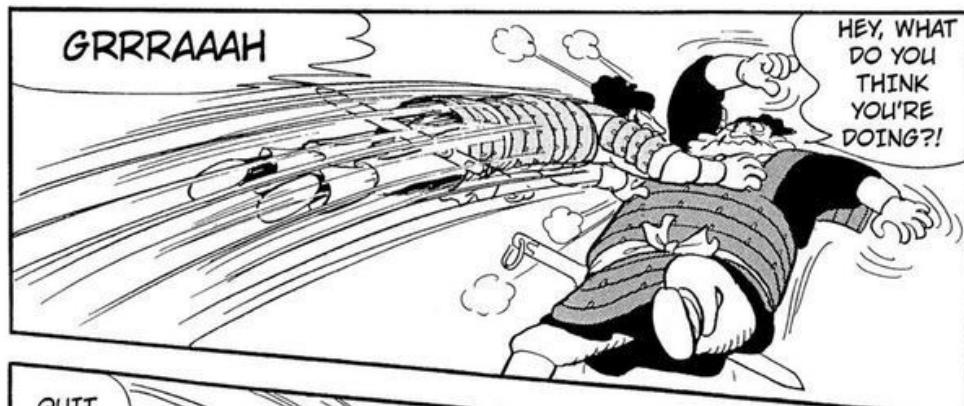


BUT IT'S TOO LATE FOR YOU, DOG-MAN. THE INUGAMI ESTATE IS ABOUT TO BE BURNED TO THE GROUND AND MADE INTO AN IMPERIAL MILITARY CAMP.

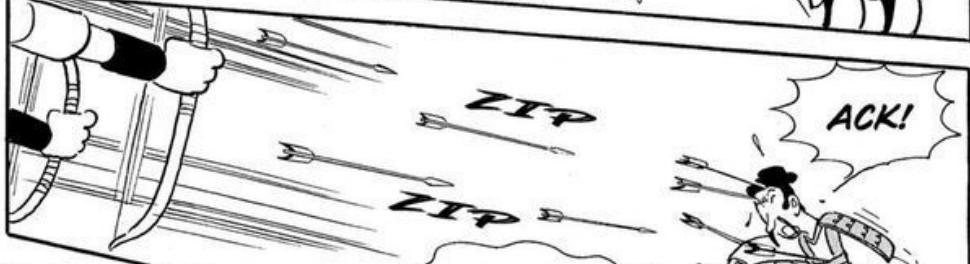






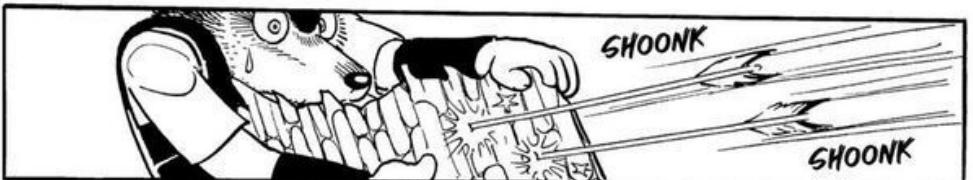
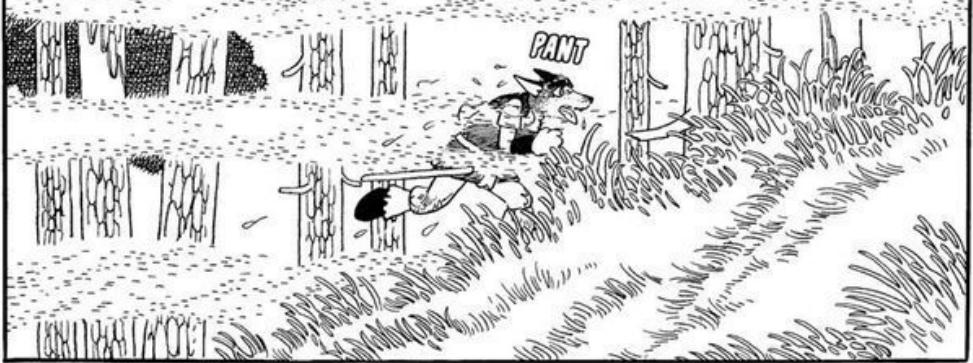


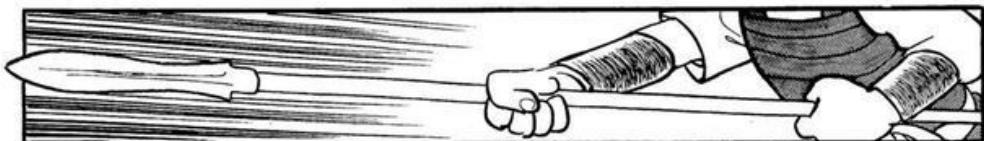
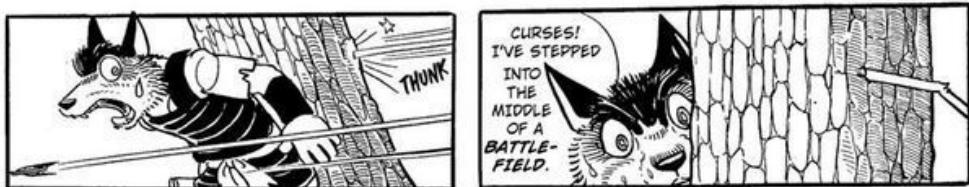
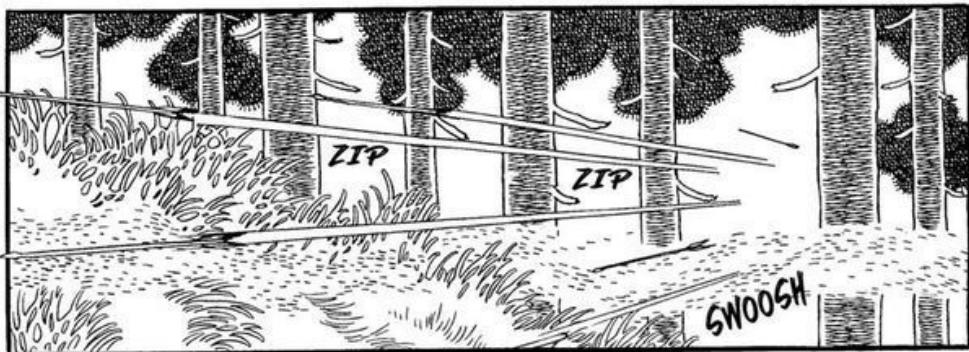


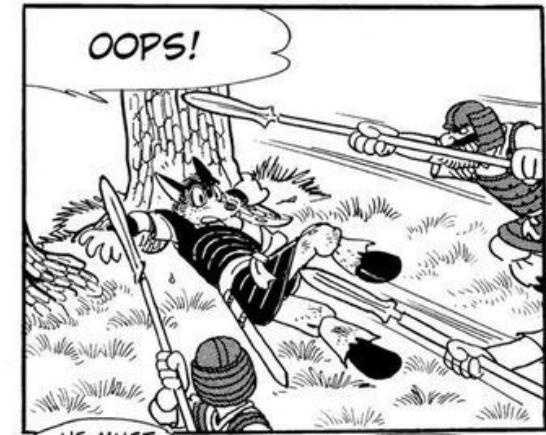








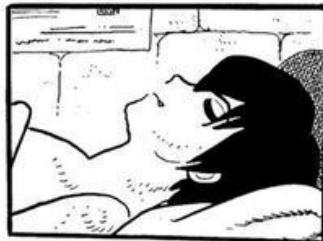




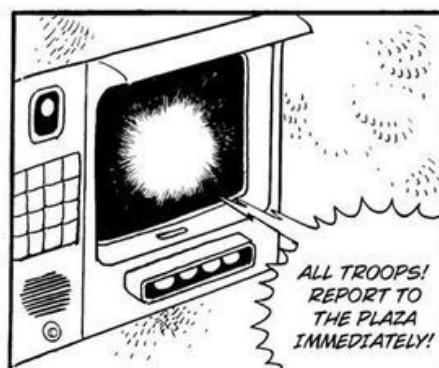
LOOK! HE'S WEARIN' SOME KINDA DOG MASK.



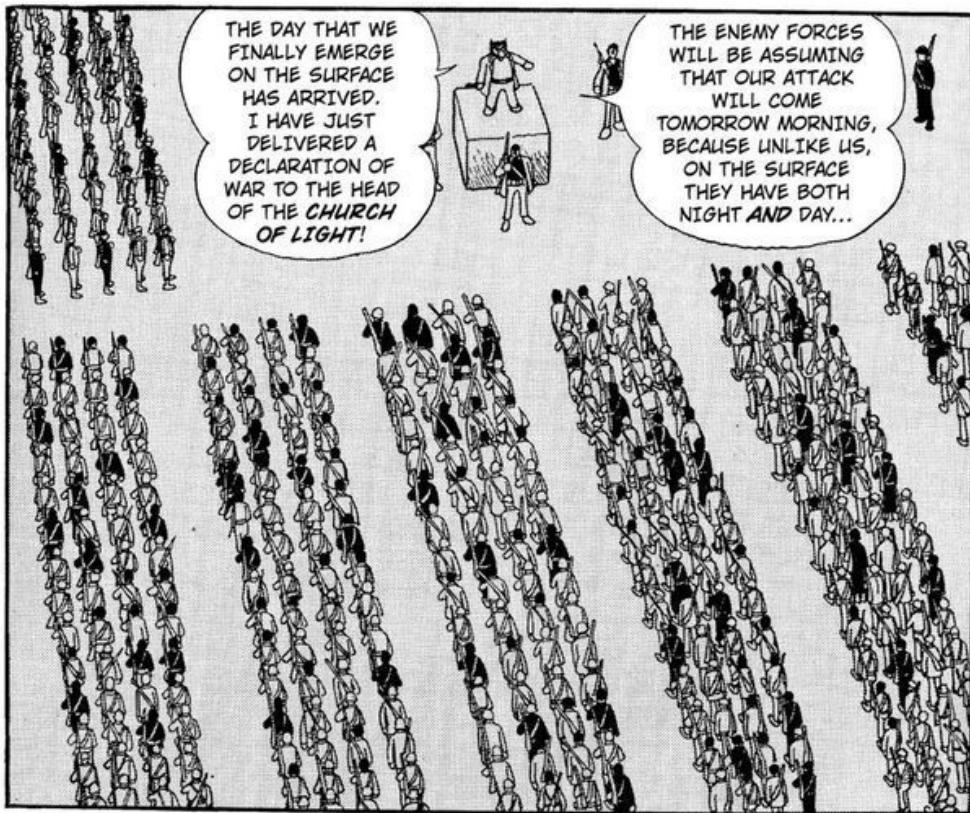


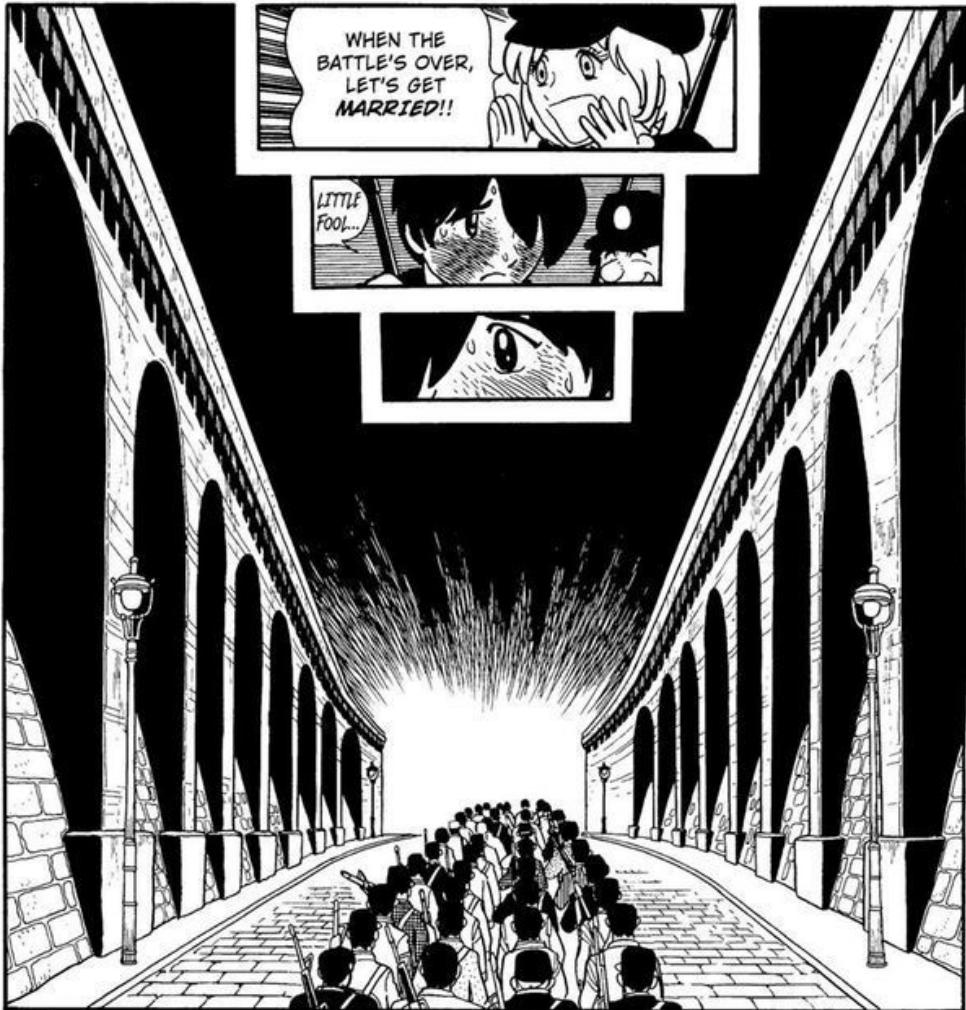
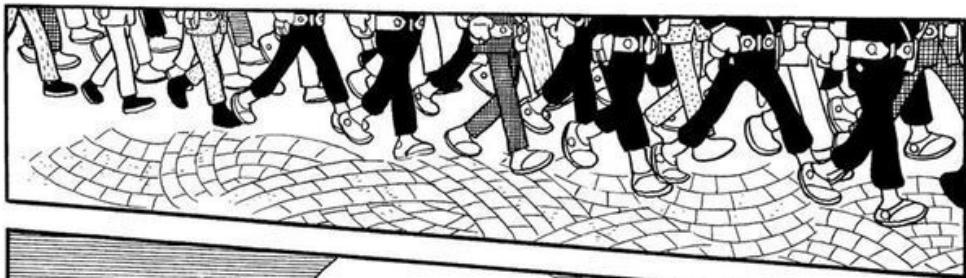


(YAWN)...
I'M
PRETTY
SPENT...









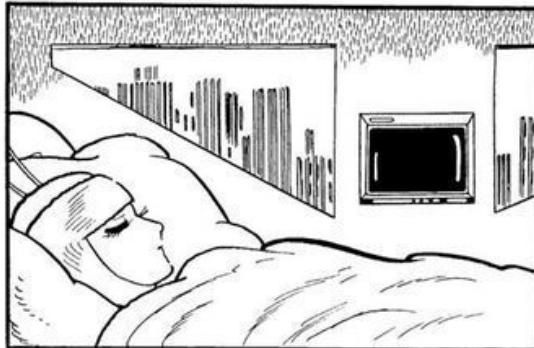
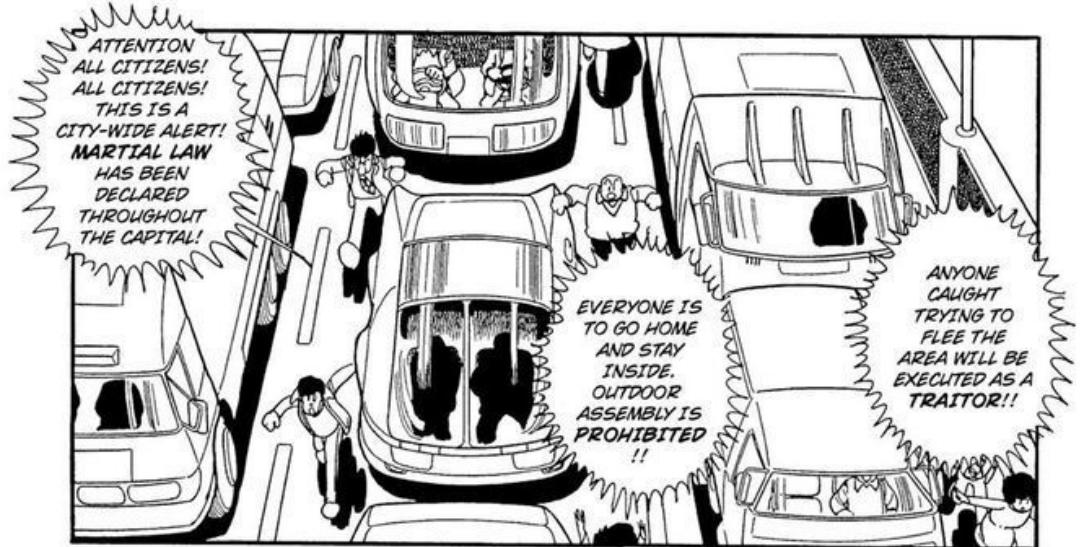


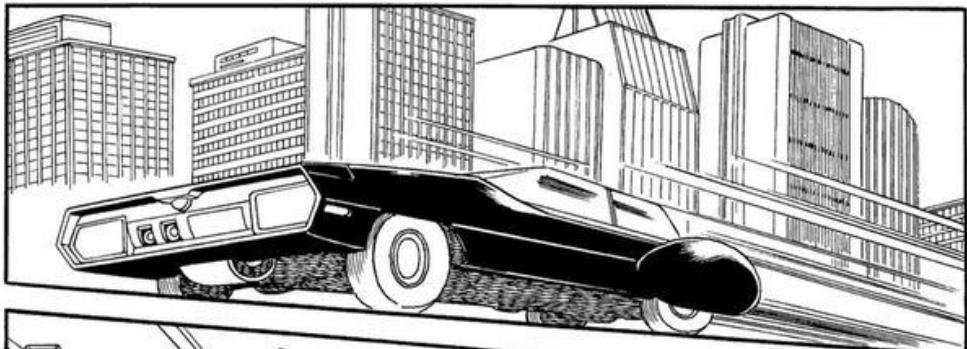
THE EXPLOSIVES START GOING OFF AT 4:30, AND IF OUR TIMING'S OFF BY EVEN A MINUTE THE WHOLE OPERATION'LL FAIL!!

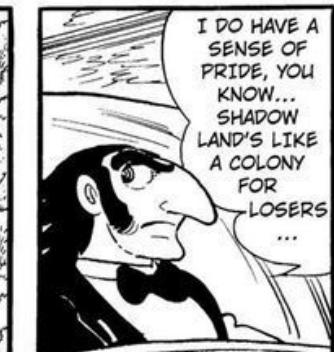


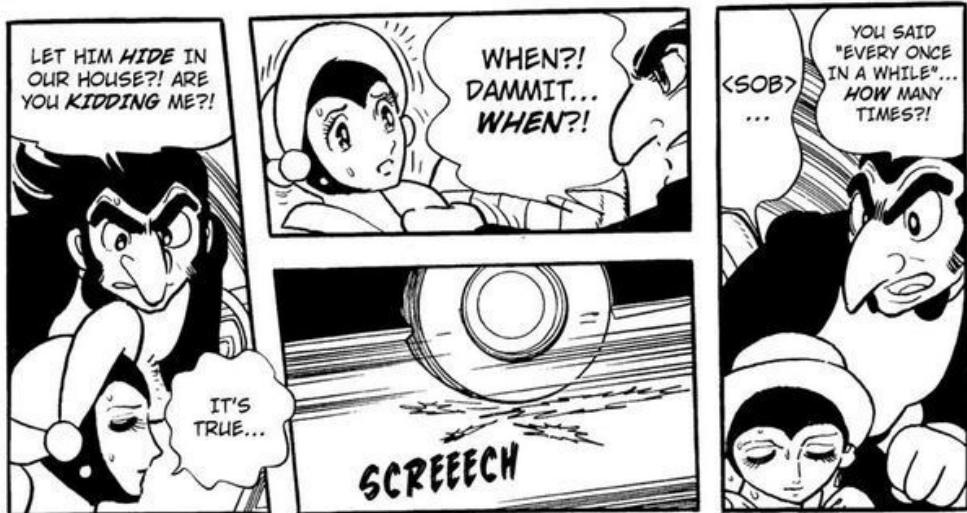








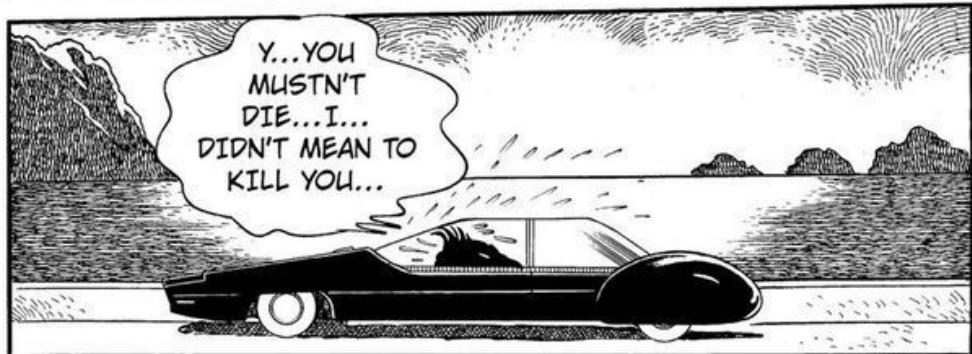


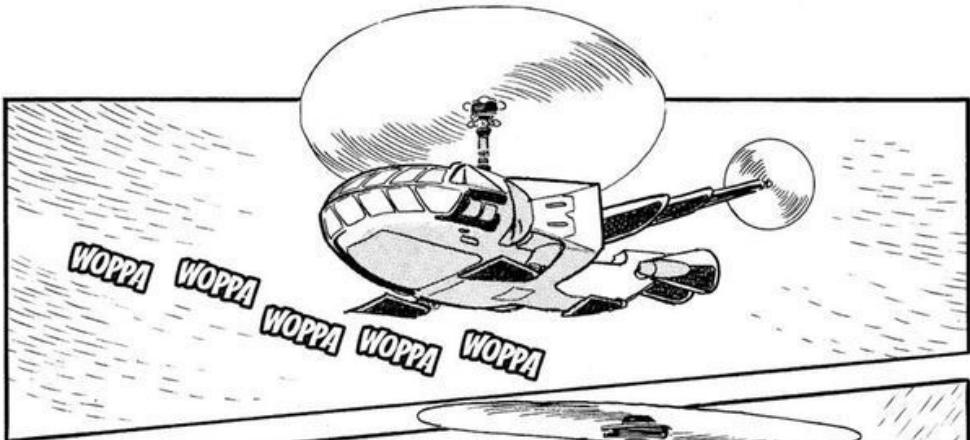


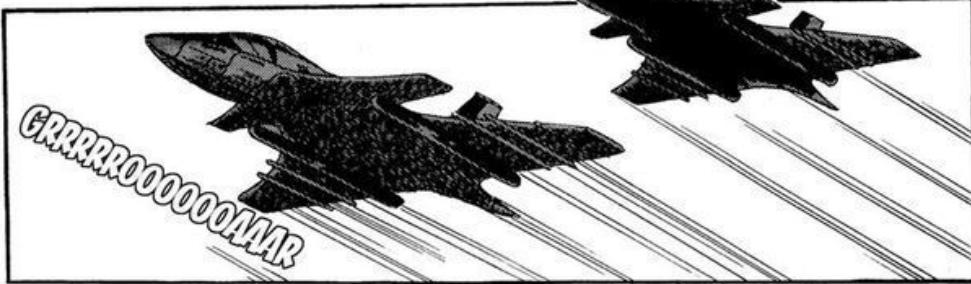
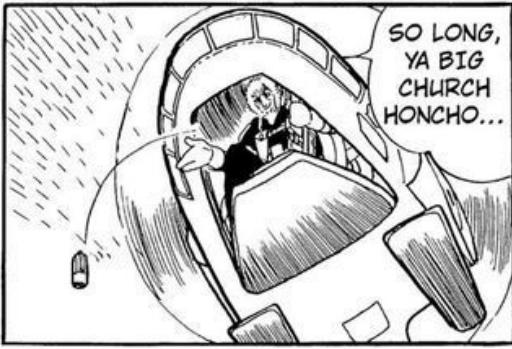
IT'S TRUE...

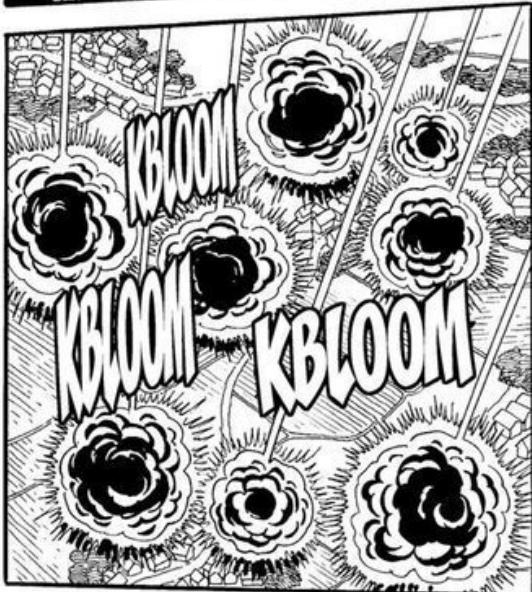
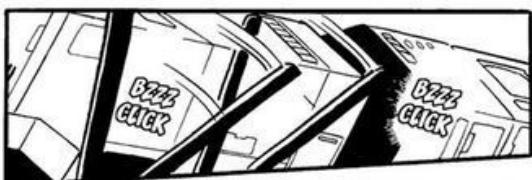
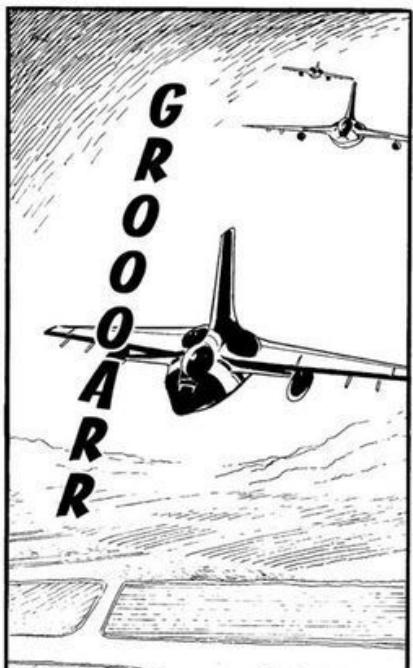
SCREECH



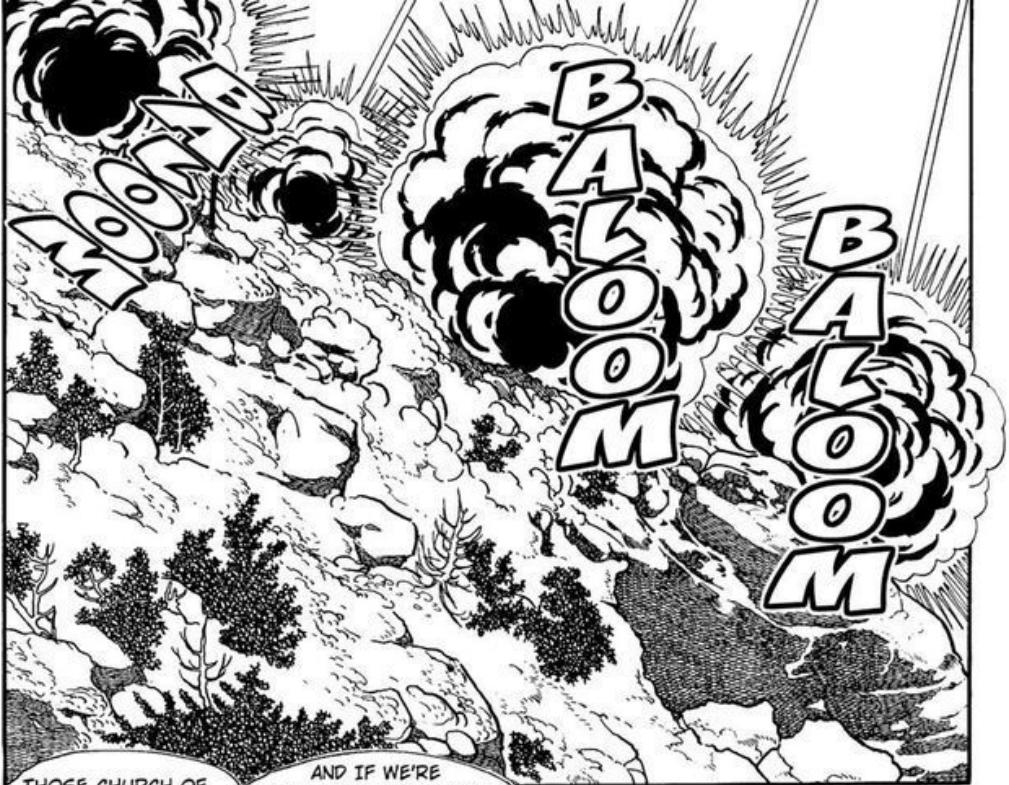












THOSE CHURCH OF LIGHT GUYS'RE NO SLOUCHES, HUH? THEY PINPOINT OUR EVERY MOVE AND BOMB THE HECK OUT OF US.

AND IF WE'RE BOTTLED UP HERE, THE ATTACK ON THE CAPITAL'LL BE SUICIDE. WE'LL NEVER BE ABLE TO TAKE THE MAIN LINES INTO THE CITY.

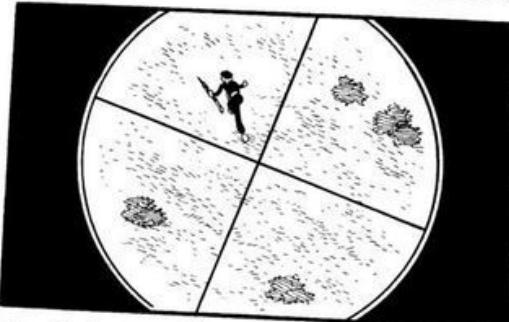
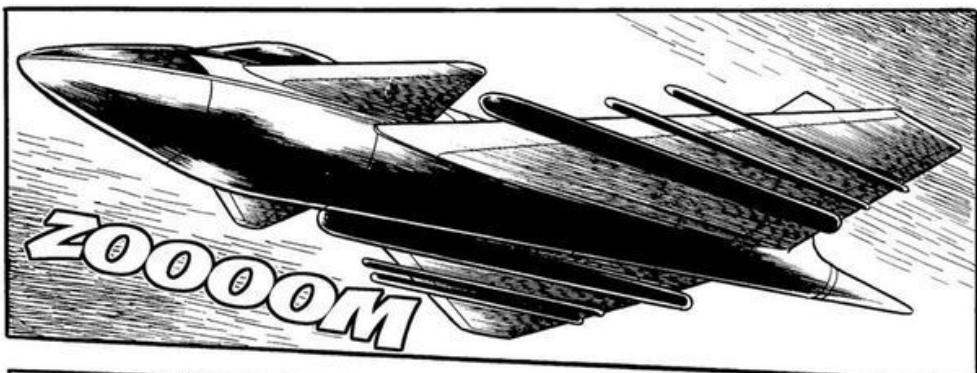
WE'RE IN A SPOT, ALL RIGHT...

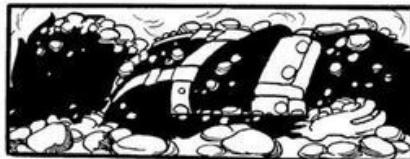
WE'RE ON THE VERGE OF BEING DRIVEN BACK UNDER-GROUND ...

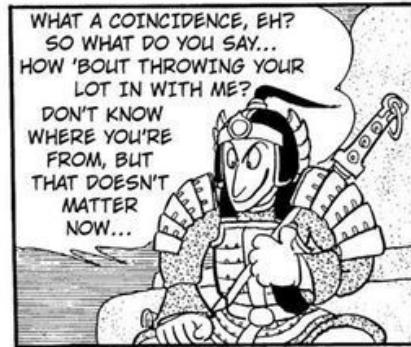




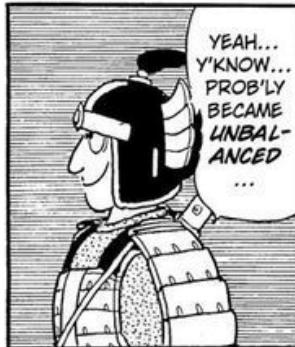


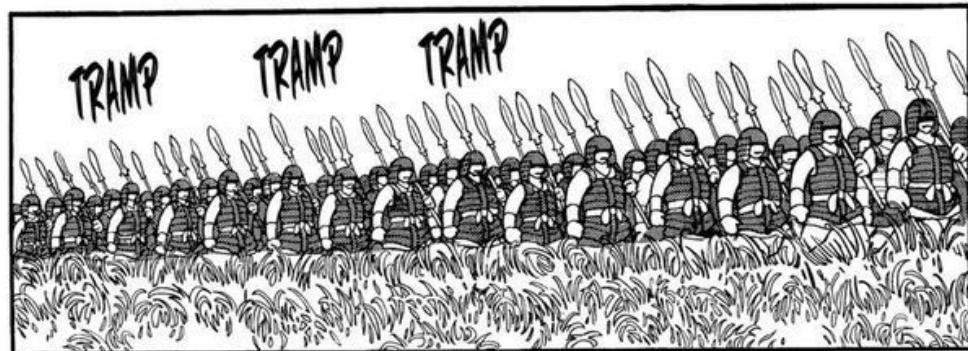
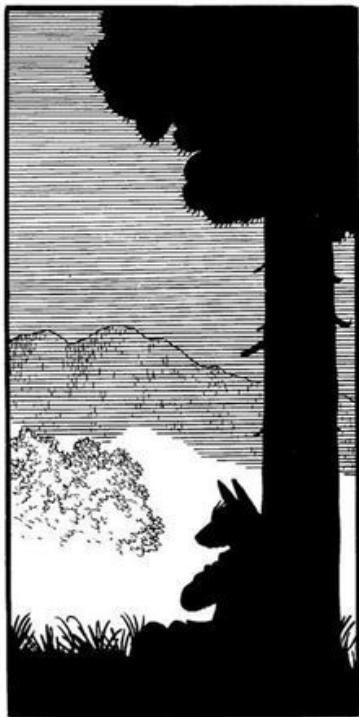


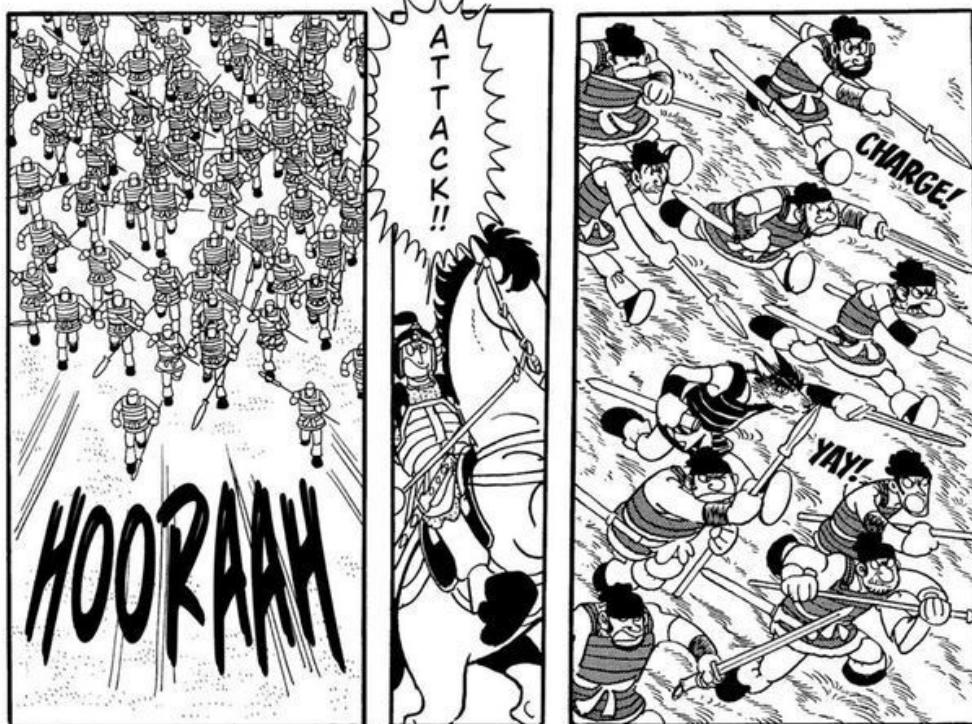
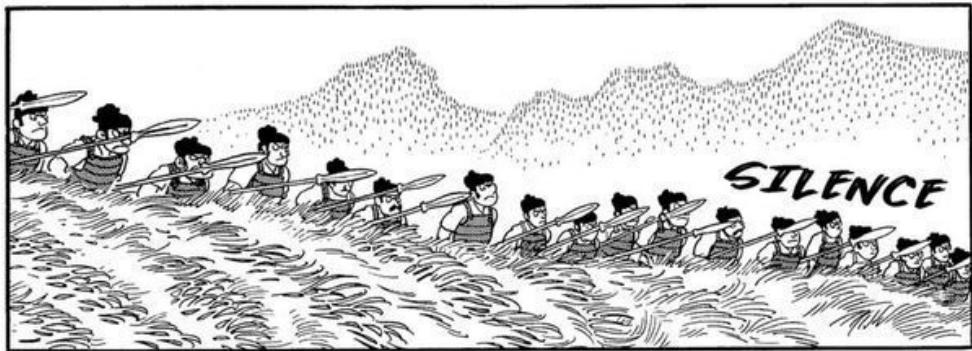






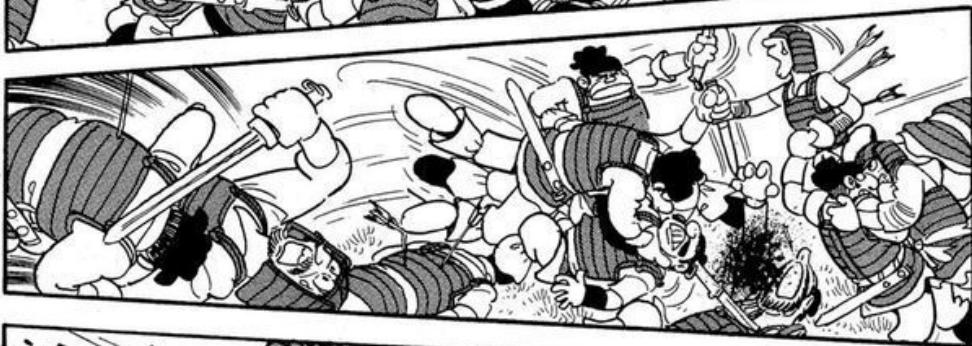




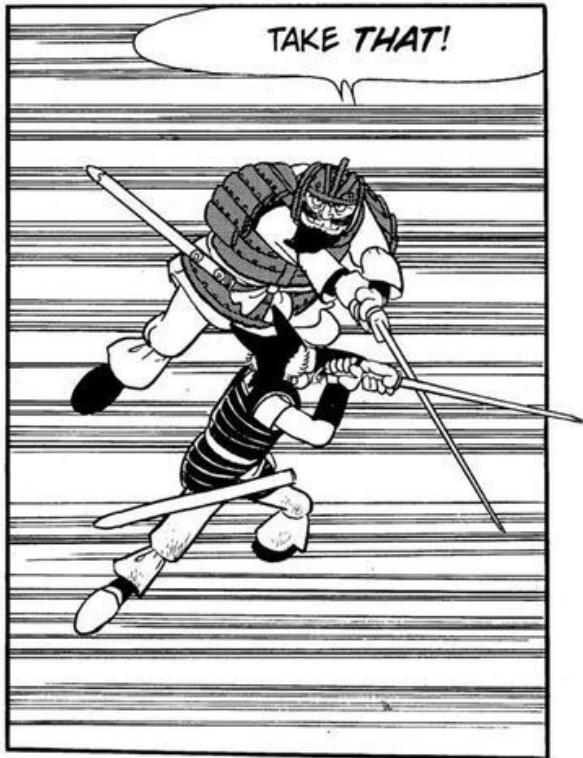
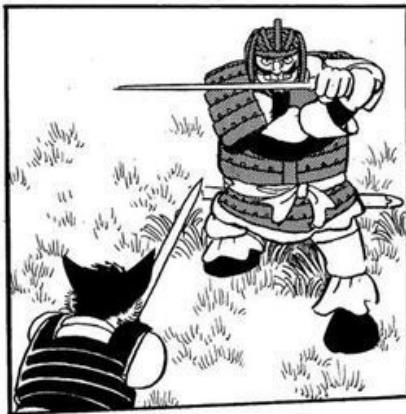


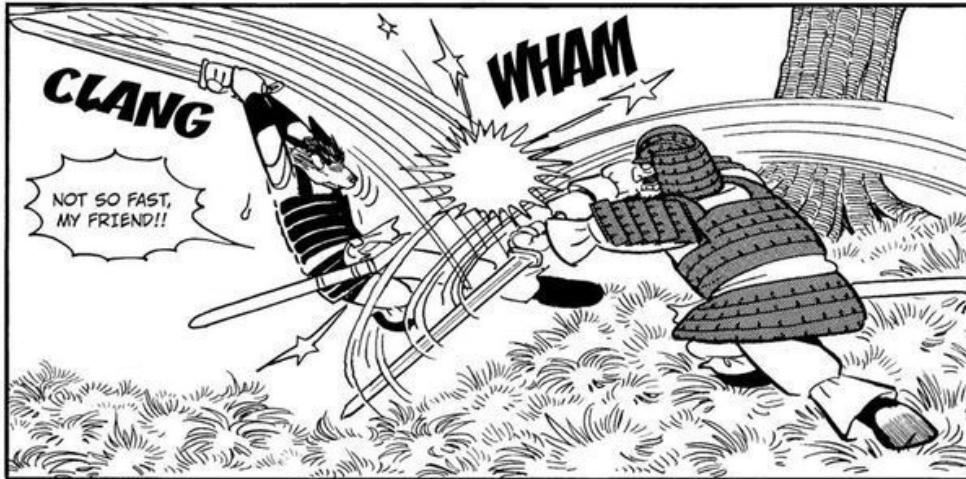
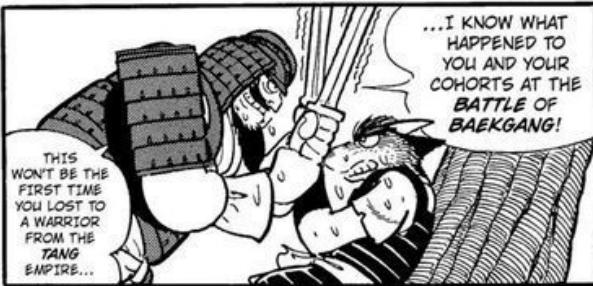




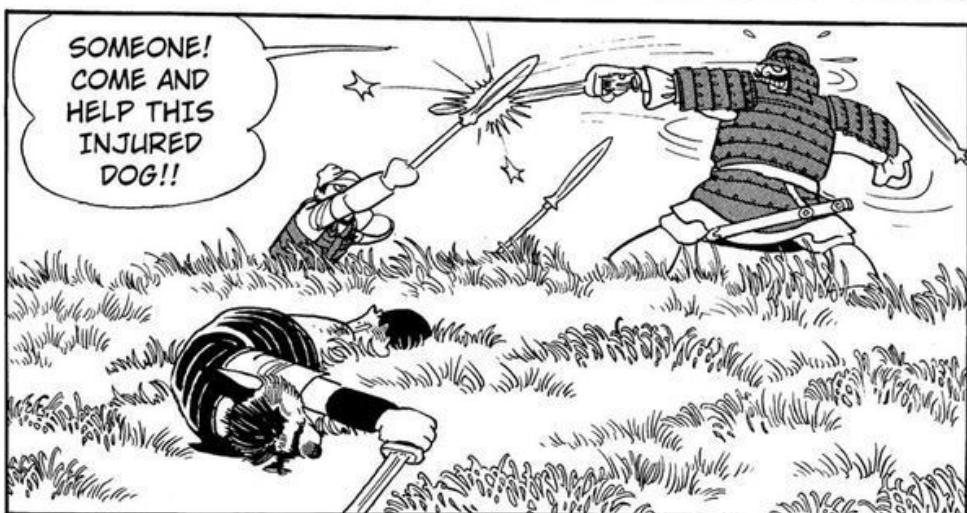
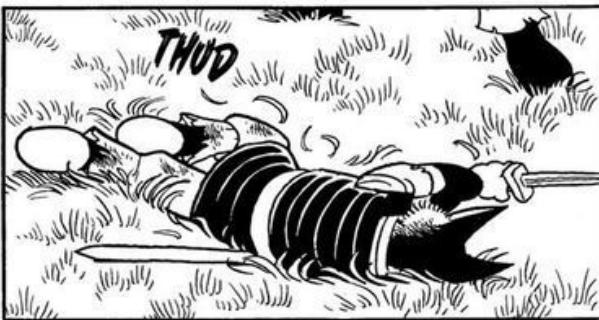


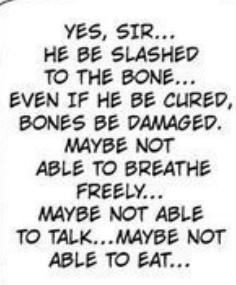
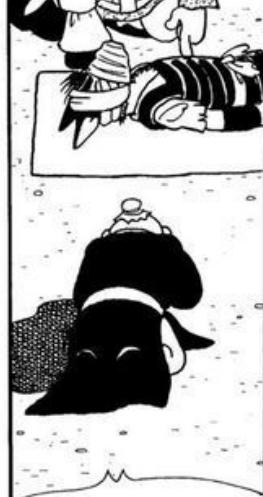


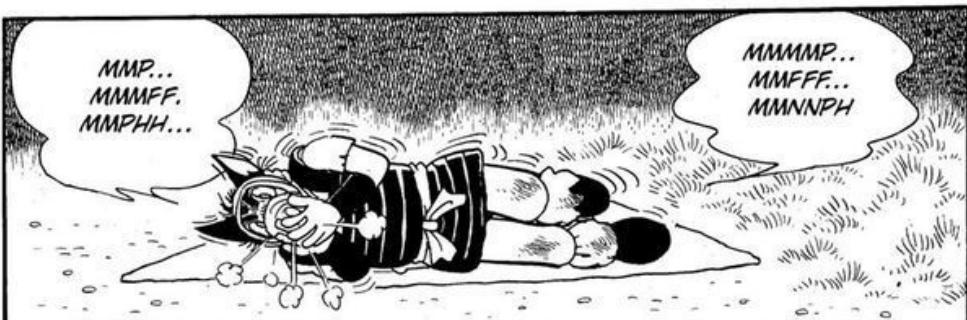
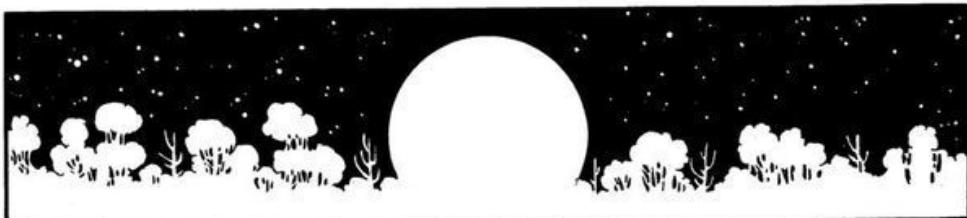














I PUT STRAWS
IN BANDAGE...
HELP HIM BREATHE...
THIS IS
TANG-STYLE
OXYGENATOR...

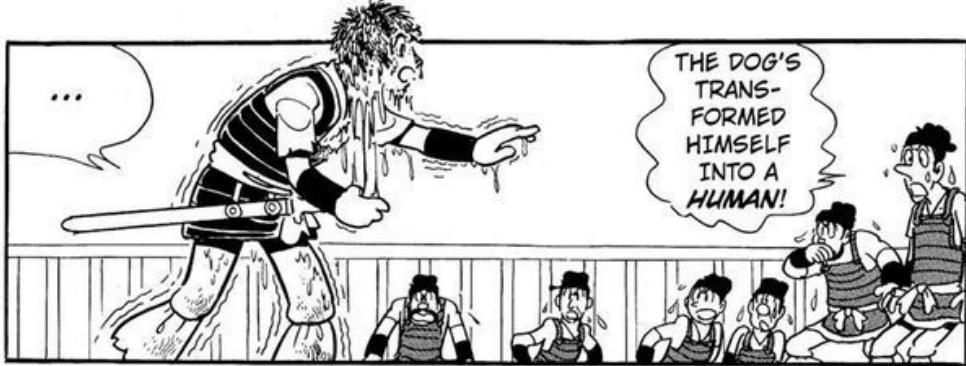


WELL, TRY TO
SAVE HIM...
HE'S A HERO,
WHO HELPED
SAVE US!





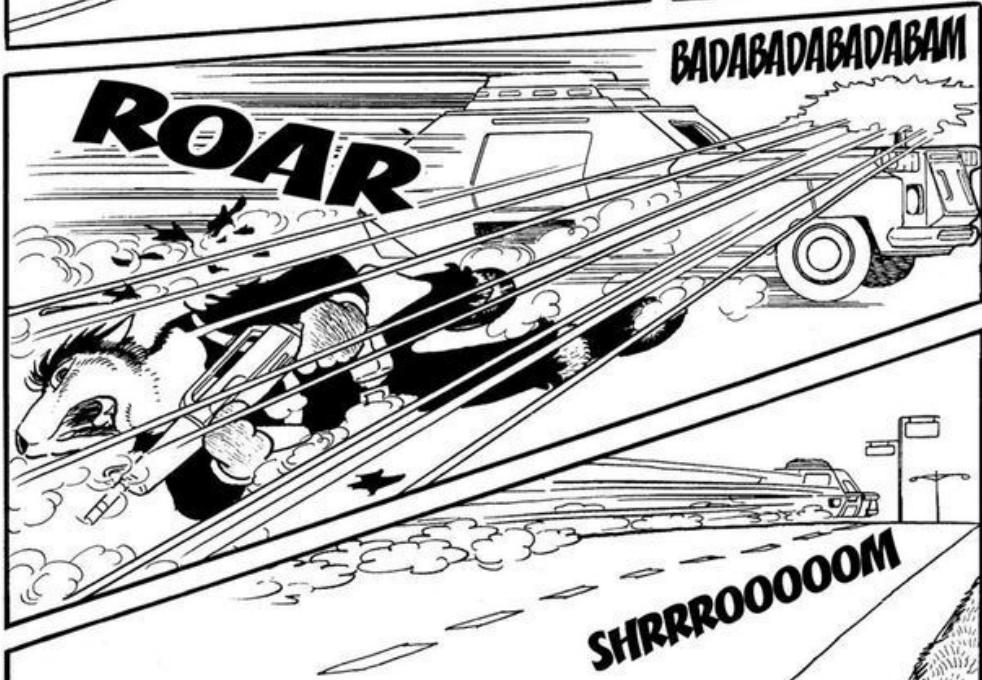
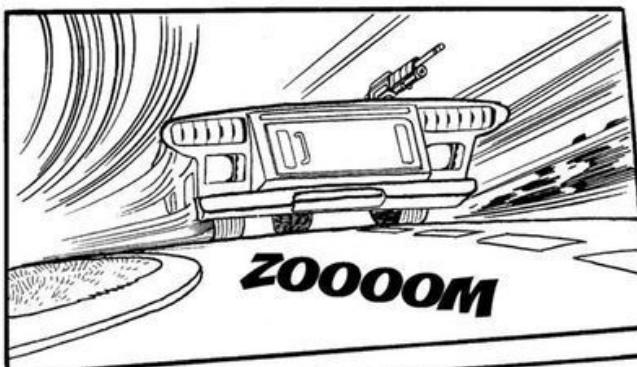
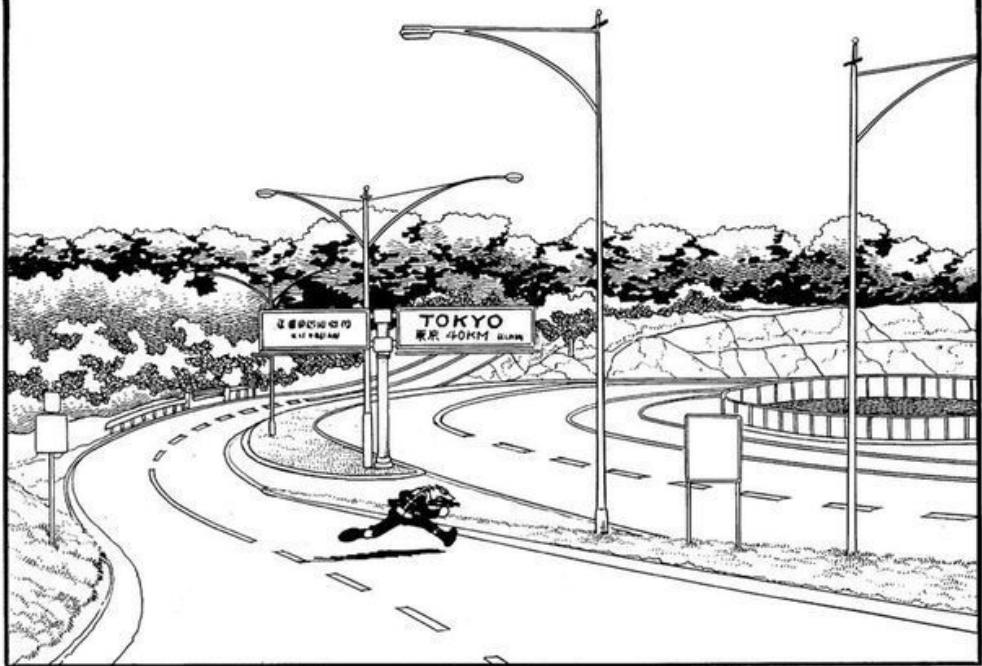


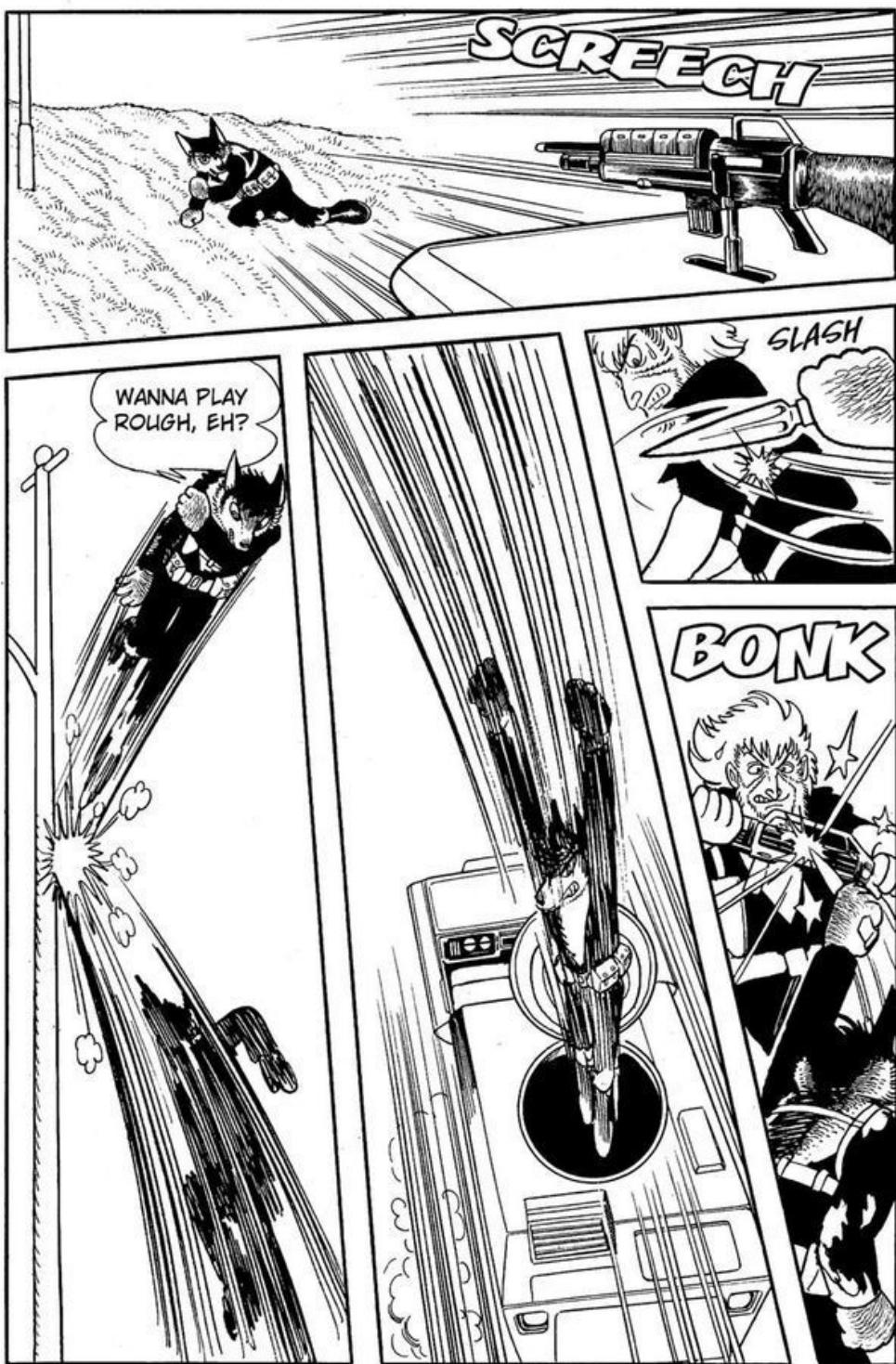




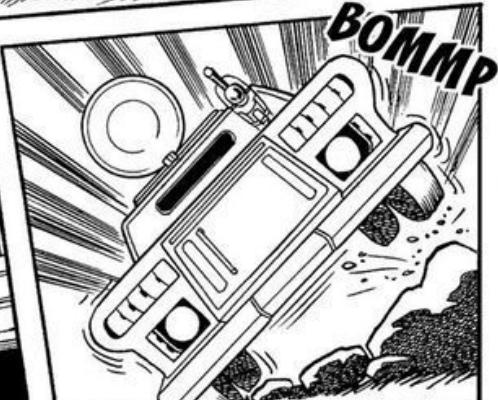
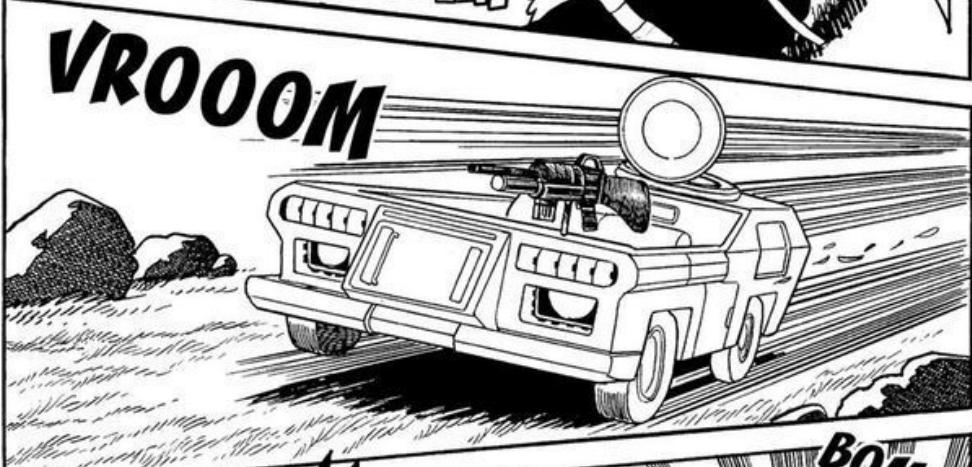
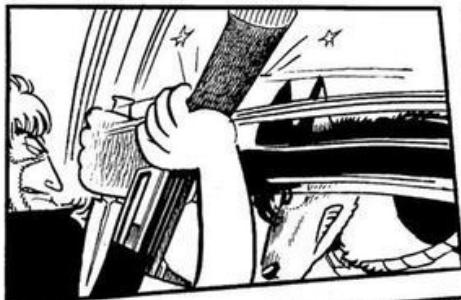


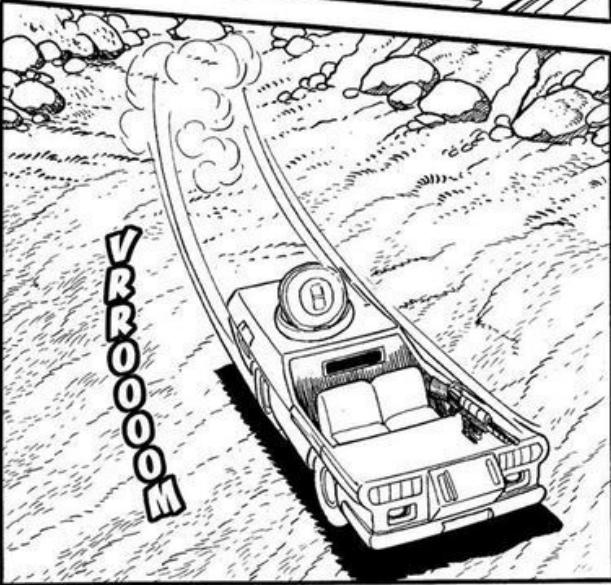


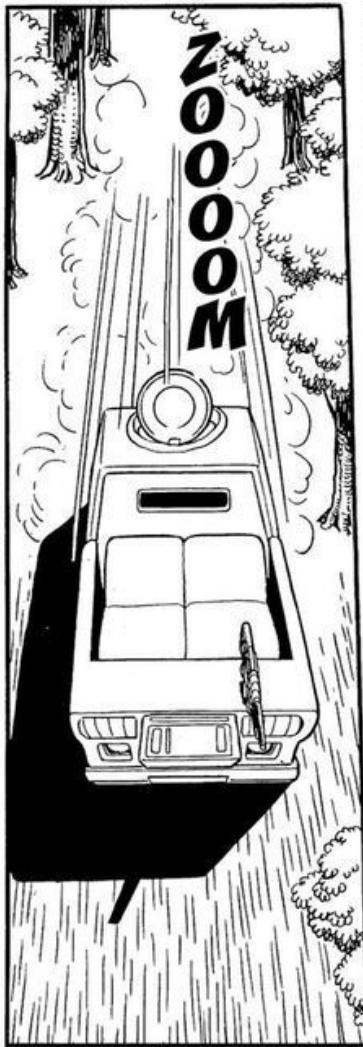


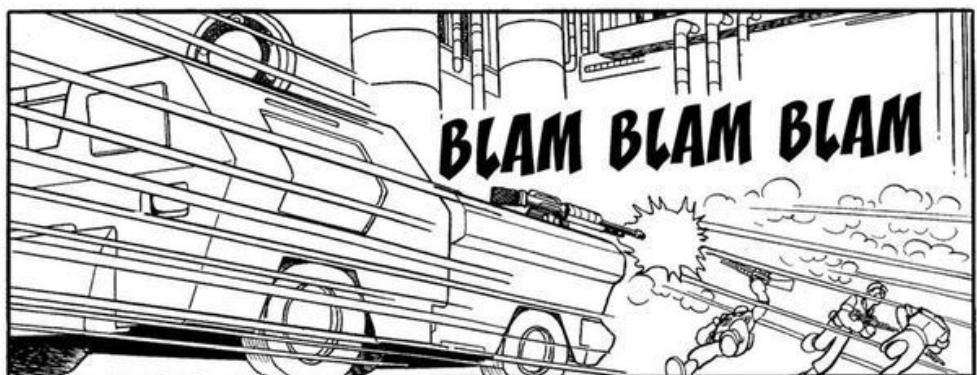
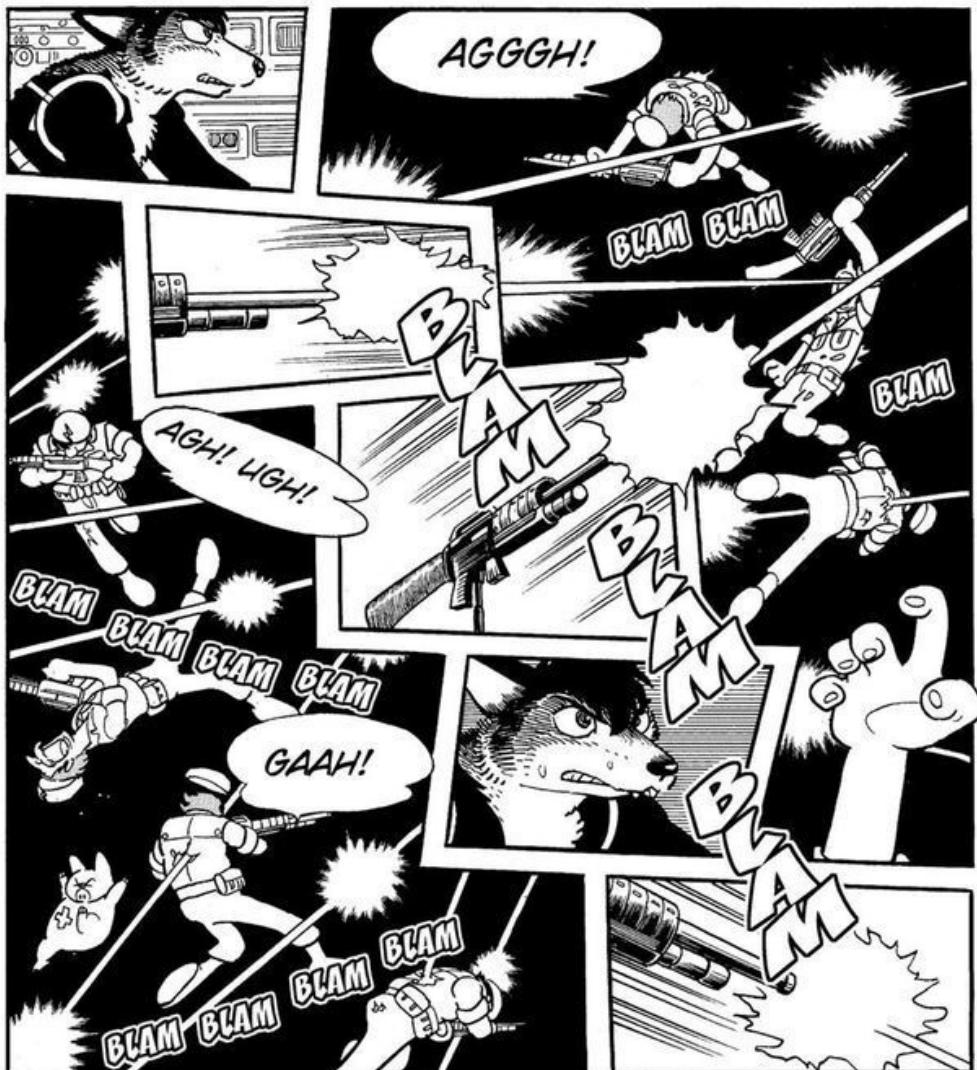


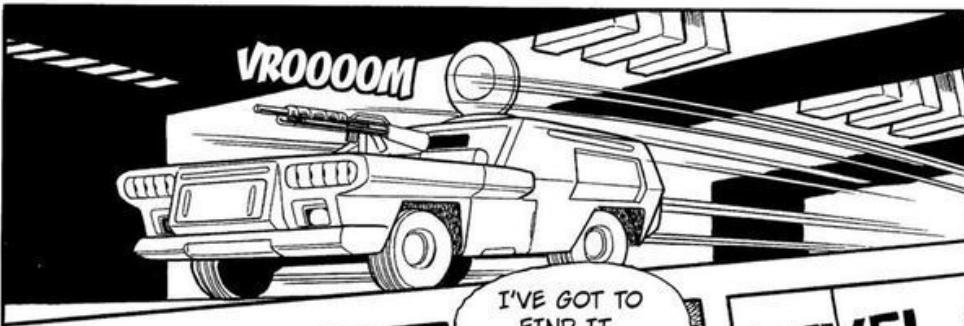


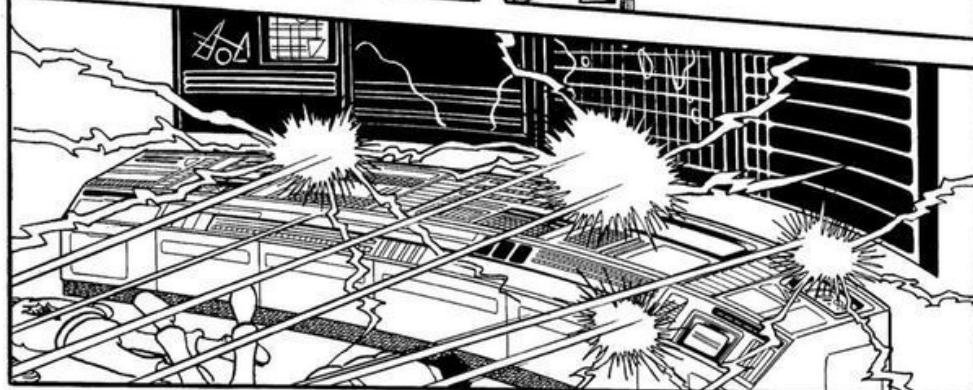




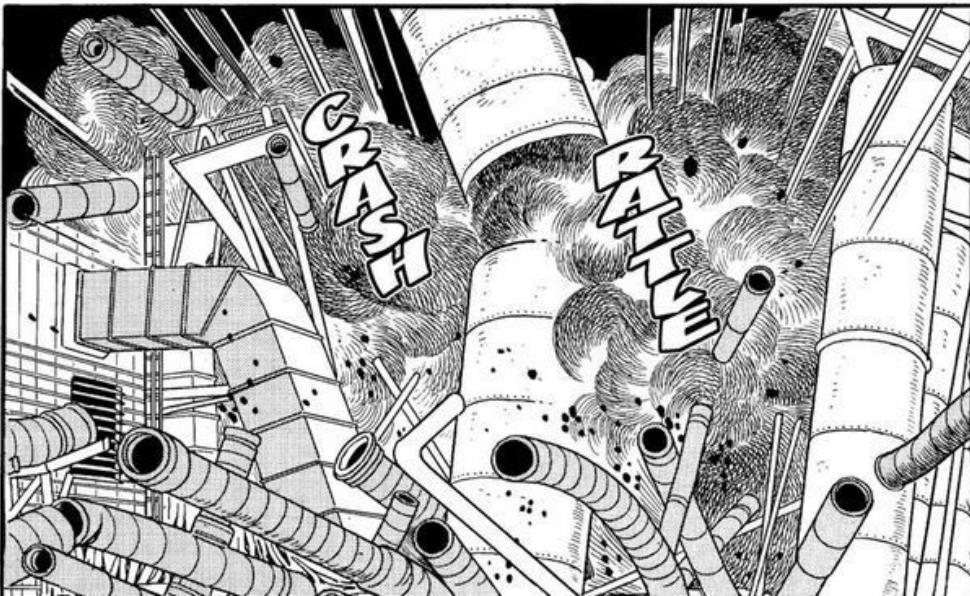


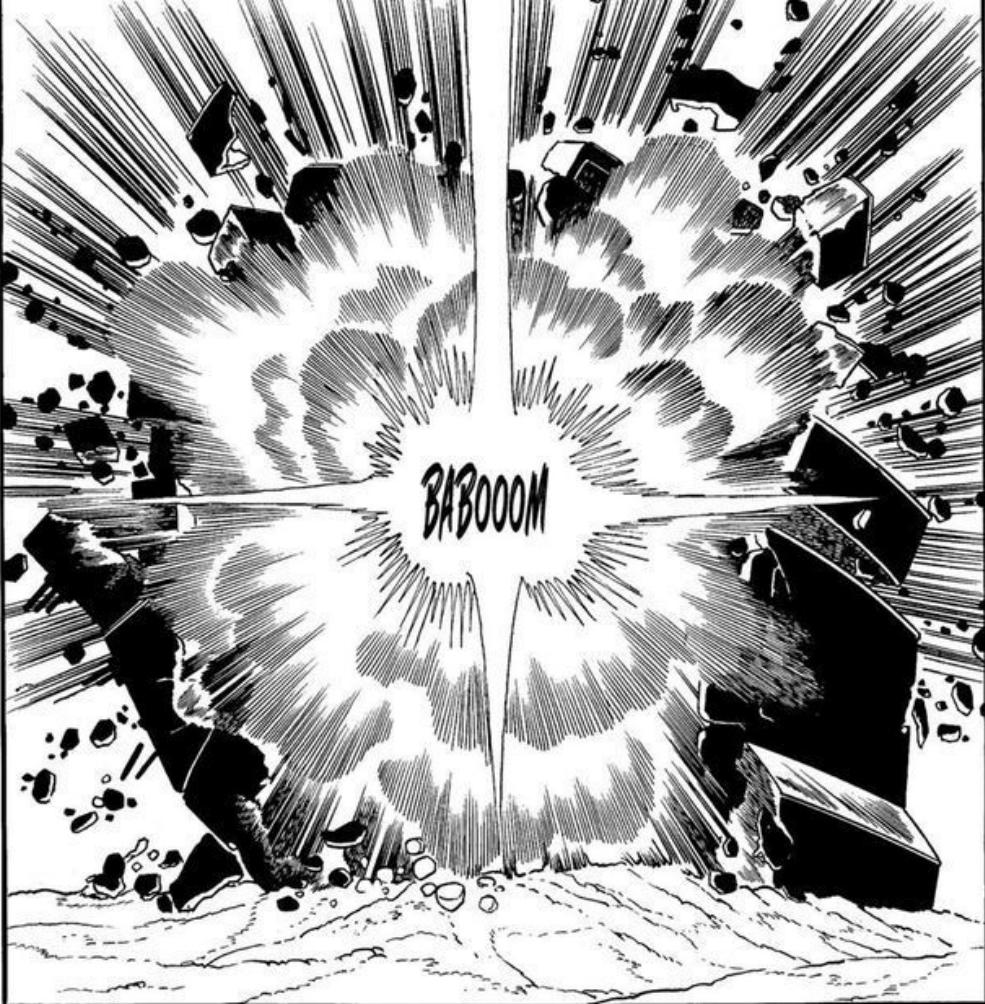






KABLOOOOM

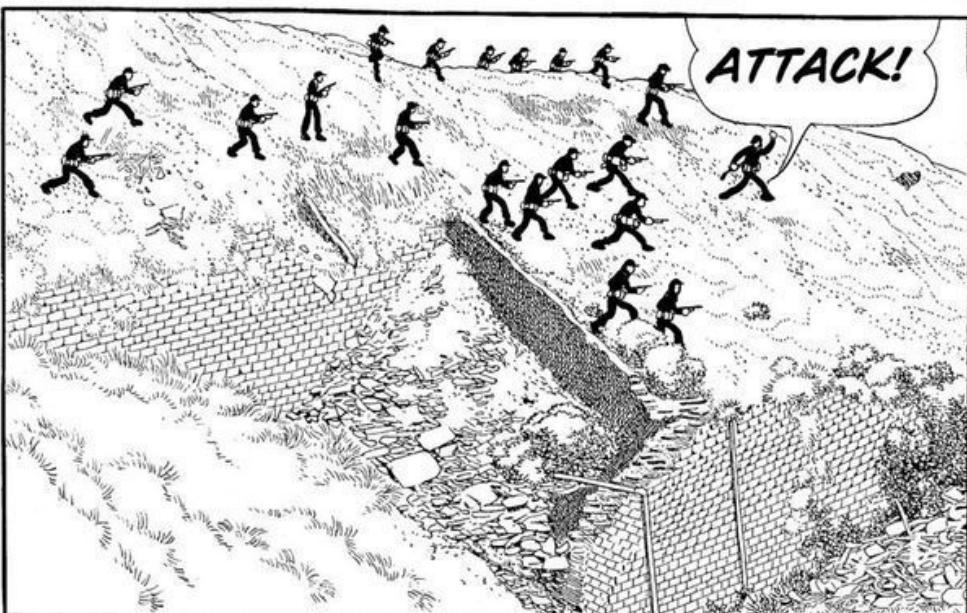


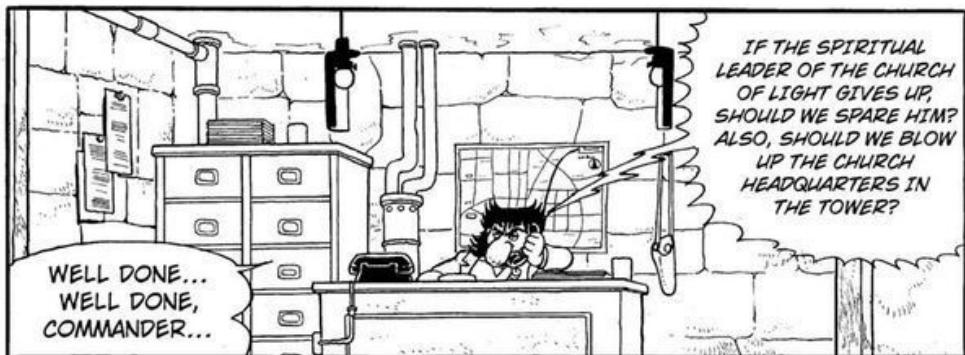


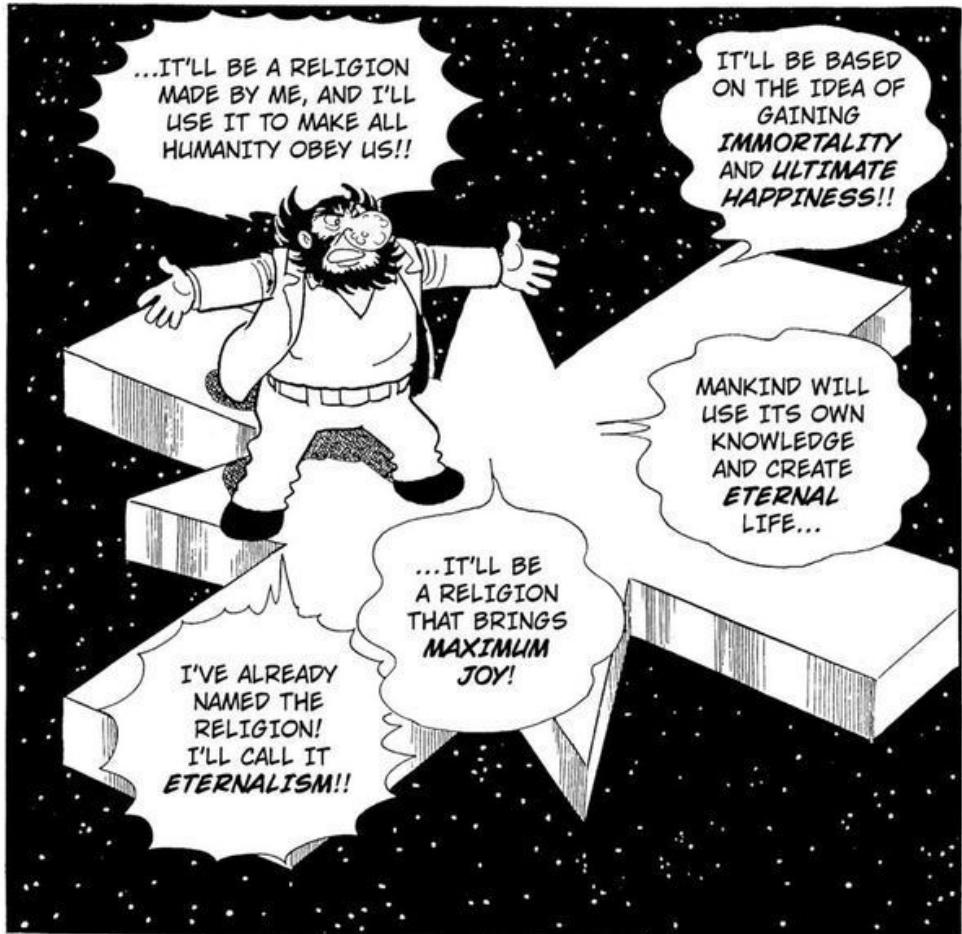
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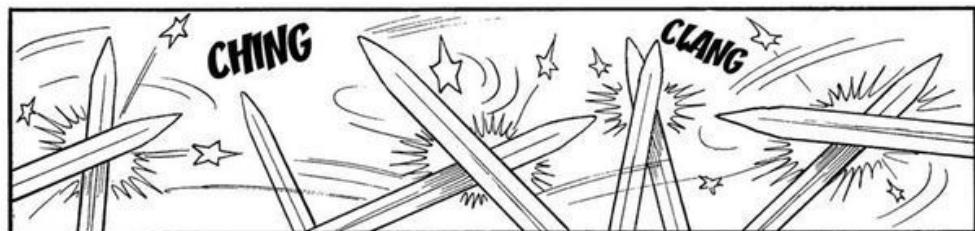


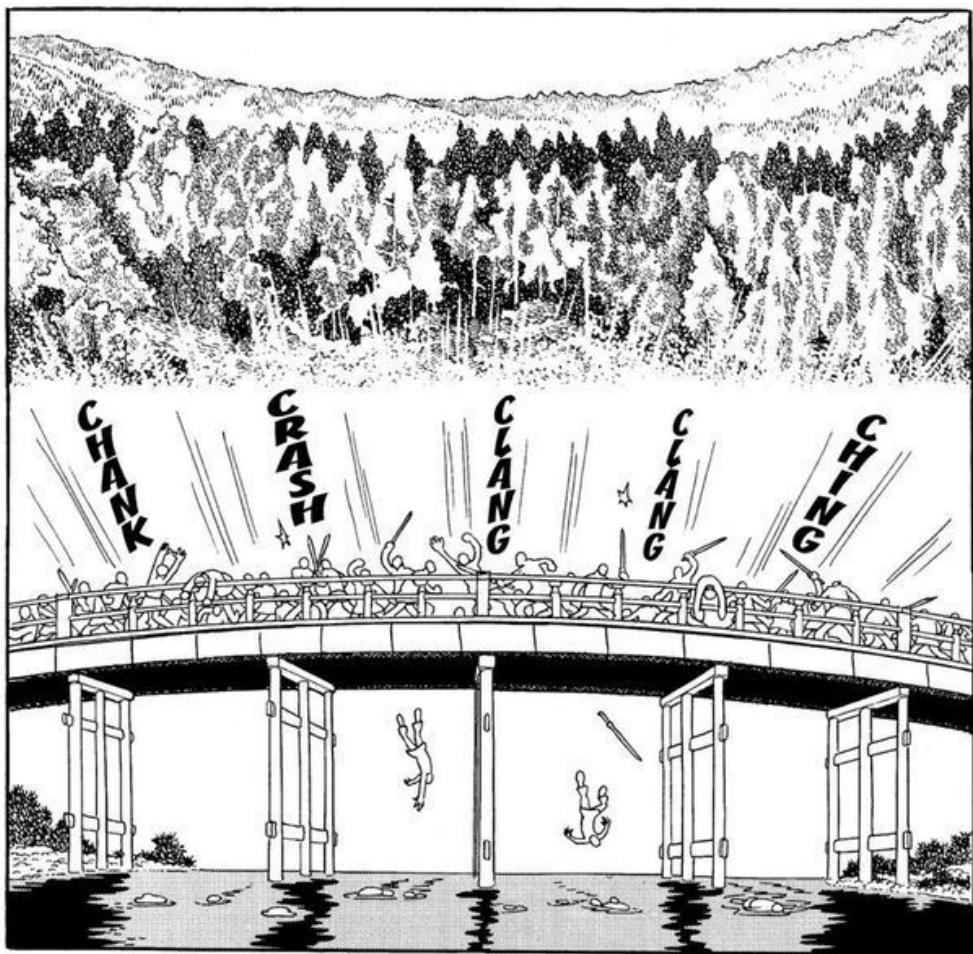


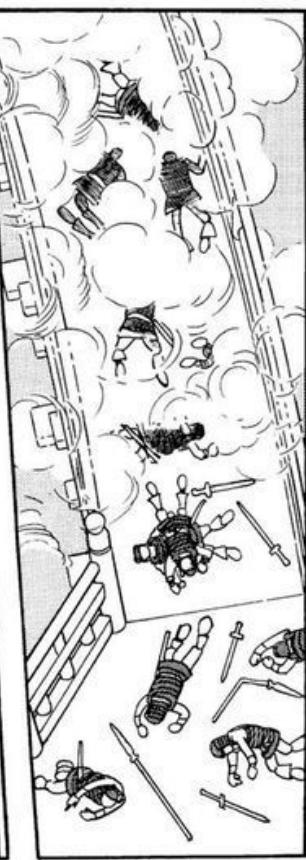
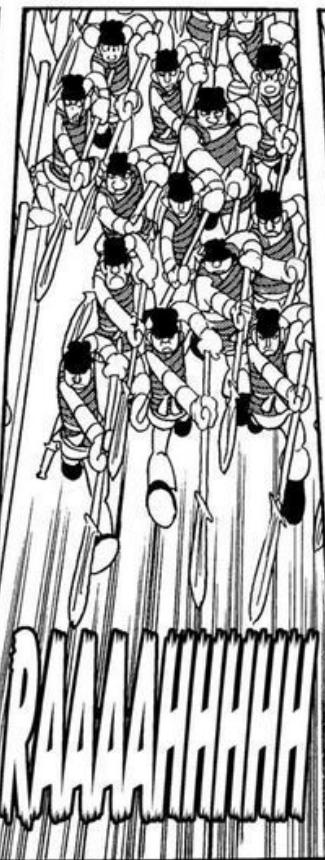


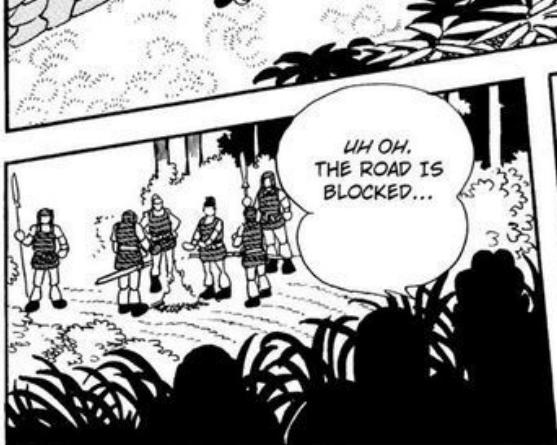
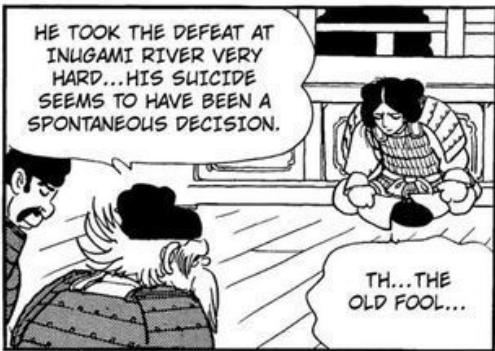
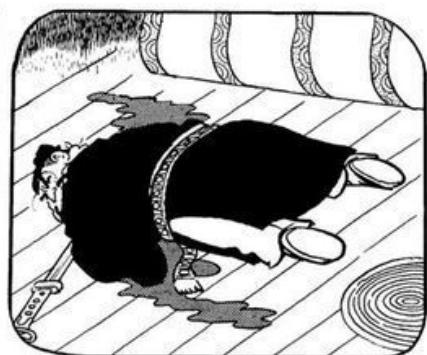


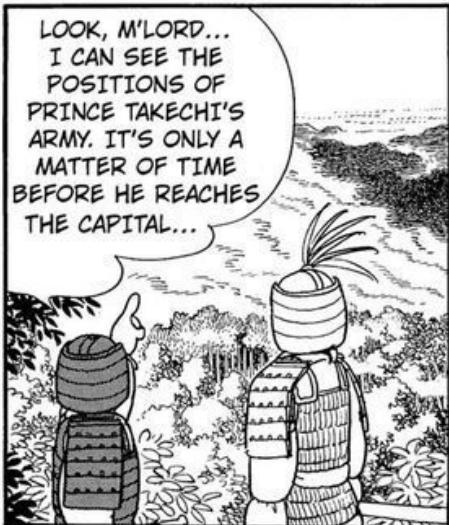






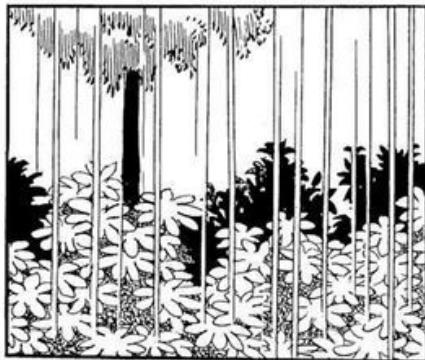
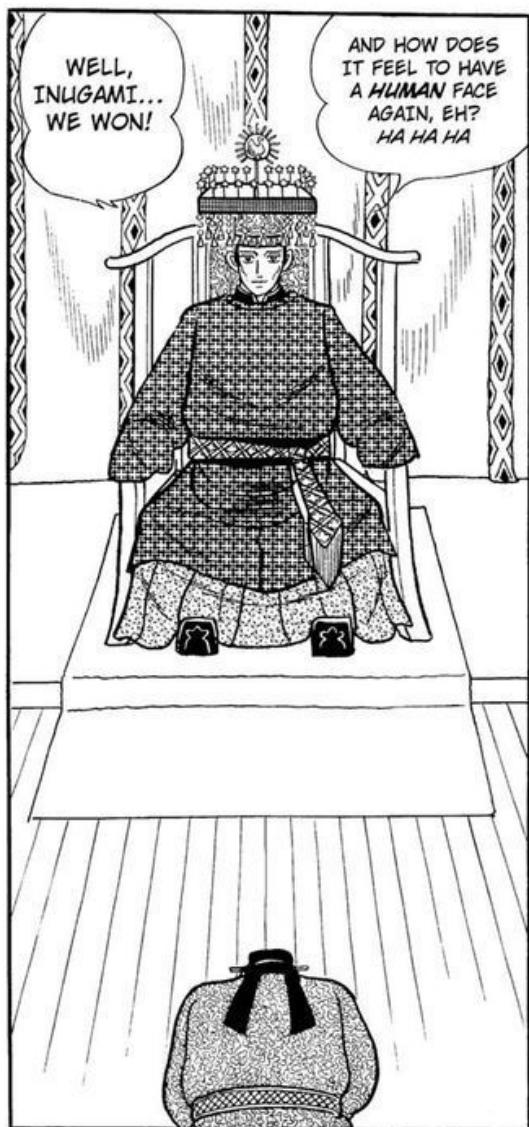


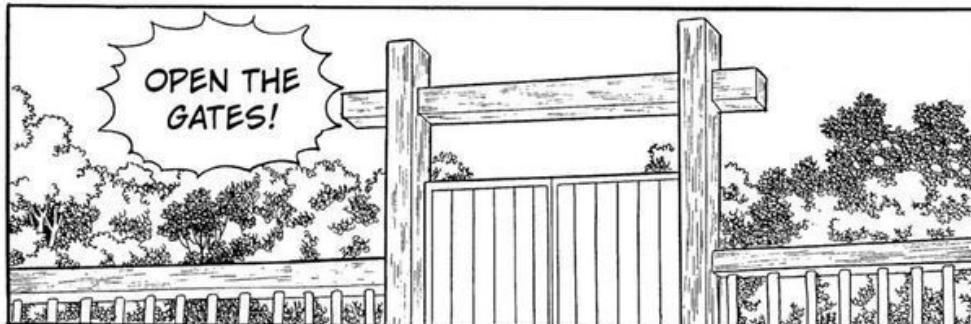
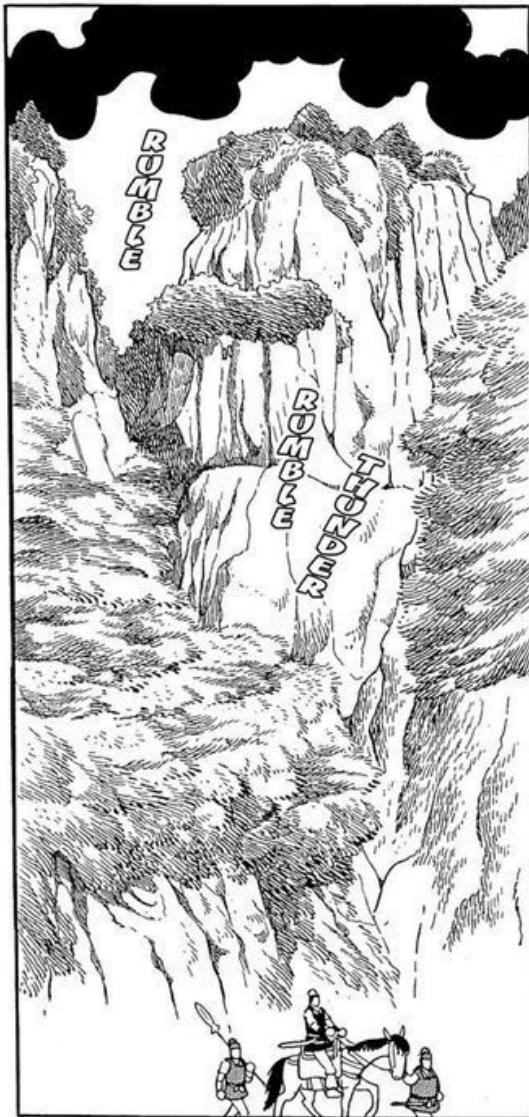
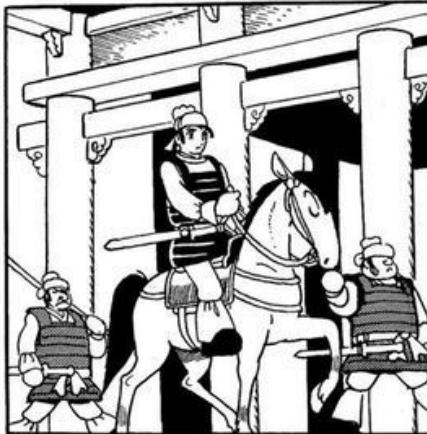


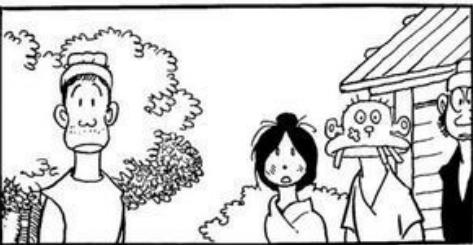




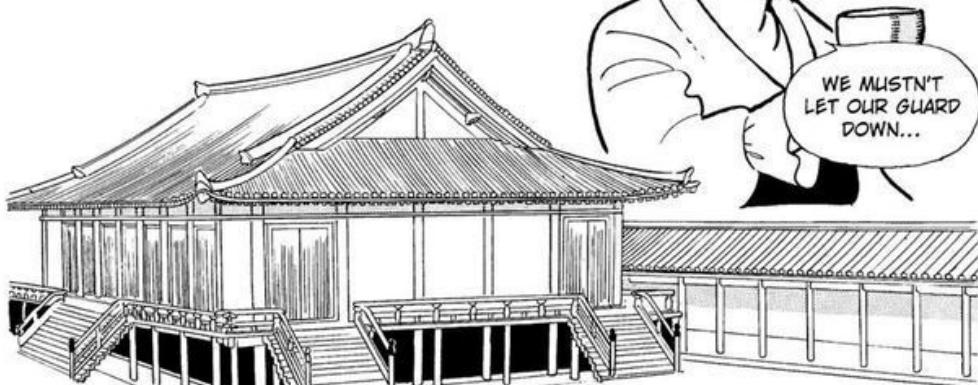


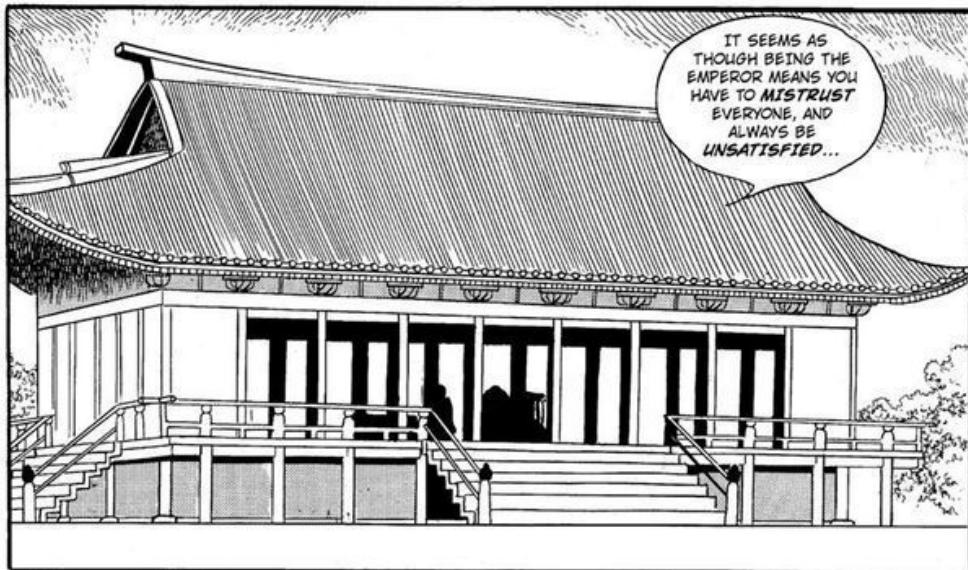




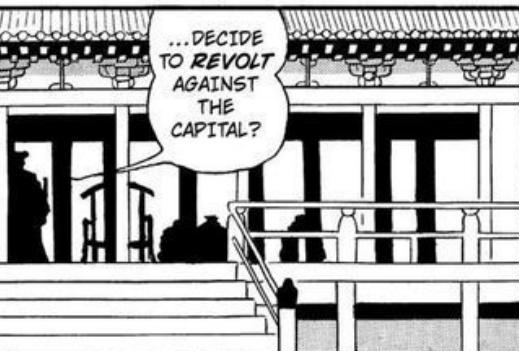








I'M STARTING TO UNDERSTAND HOW MY LATE BROTHER MUST HAVE FELT. I CAN'T EVEN TRUST MY CLOSEST ADVISORS...

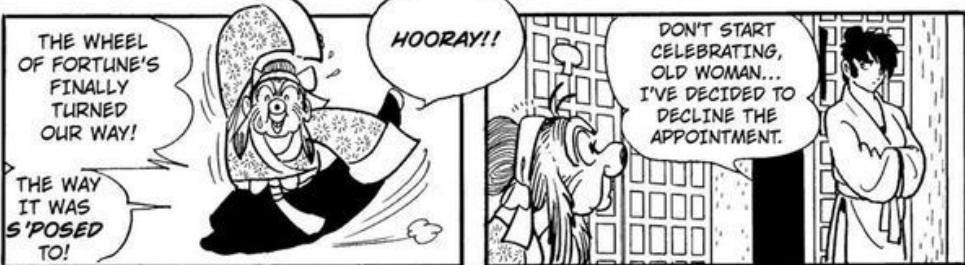


THIS IS
NIPPON, THE
LAND OF THE
RISING SUN!
THE GREATER
EMPIRE OF
JAPAN! AND I
AM THE DIRECT
DESCENDANT
OF THE
SUN GOD!

THE GOD OF THIS LAND
SHALL BE THE SUN GODDESS
AMATERASU-THE GREAT
GODDESS FROM WHOM
ALL LIGHT EMANATES...
AND ALL THE PEOPLE OF THE
LAND SHALL WORSHIP HER!

TO BETRAY ME IS
TO BETRAY
HEAVEN, SO I
HEREBY DECLARE-
ANYONE WHO
REFUSES TO
WORSHIP MY
GOD SHALL BE
TRIED AND
CONVICTED OF
TREASON!



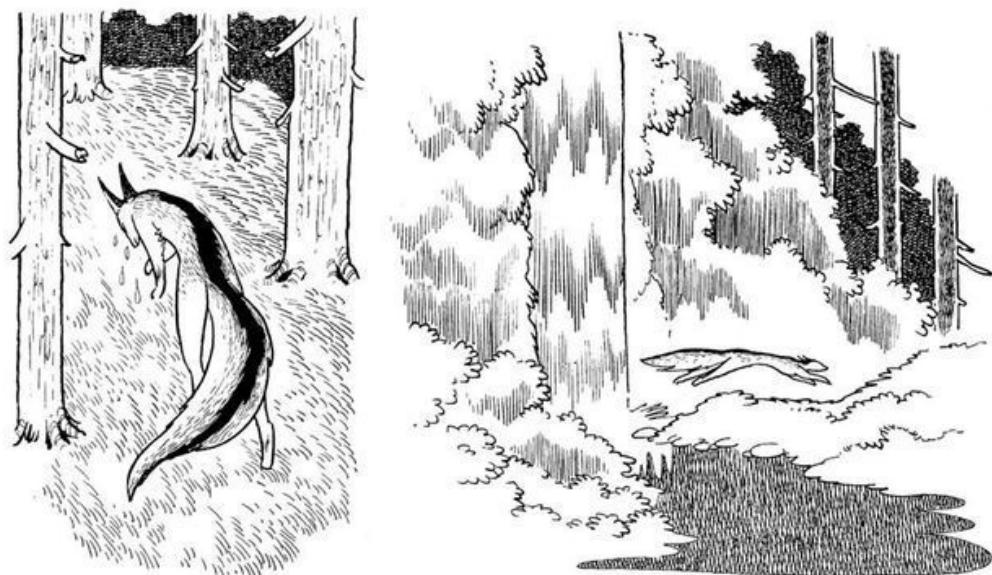
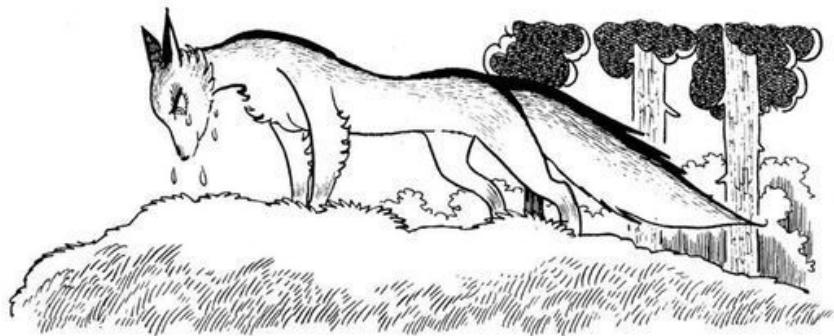
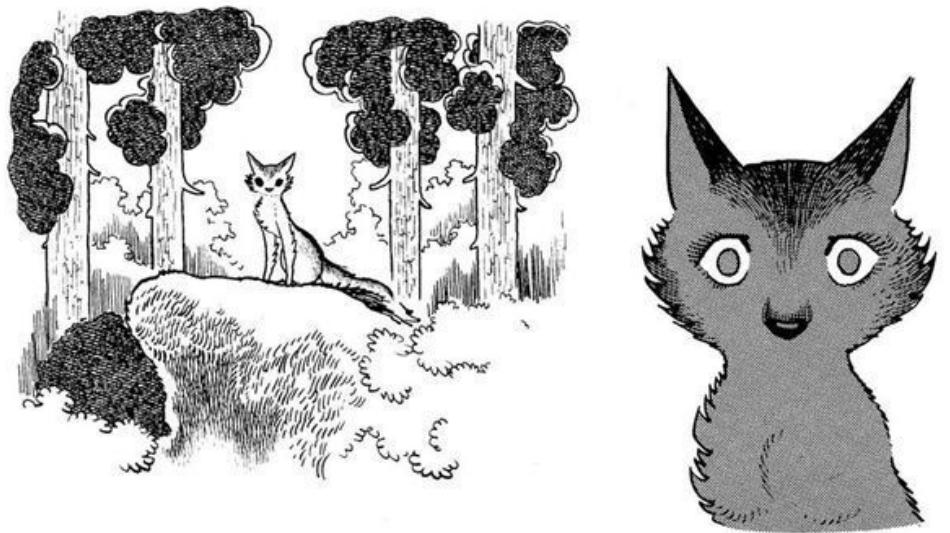


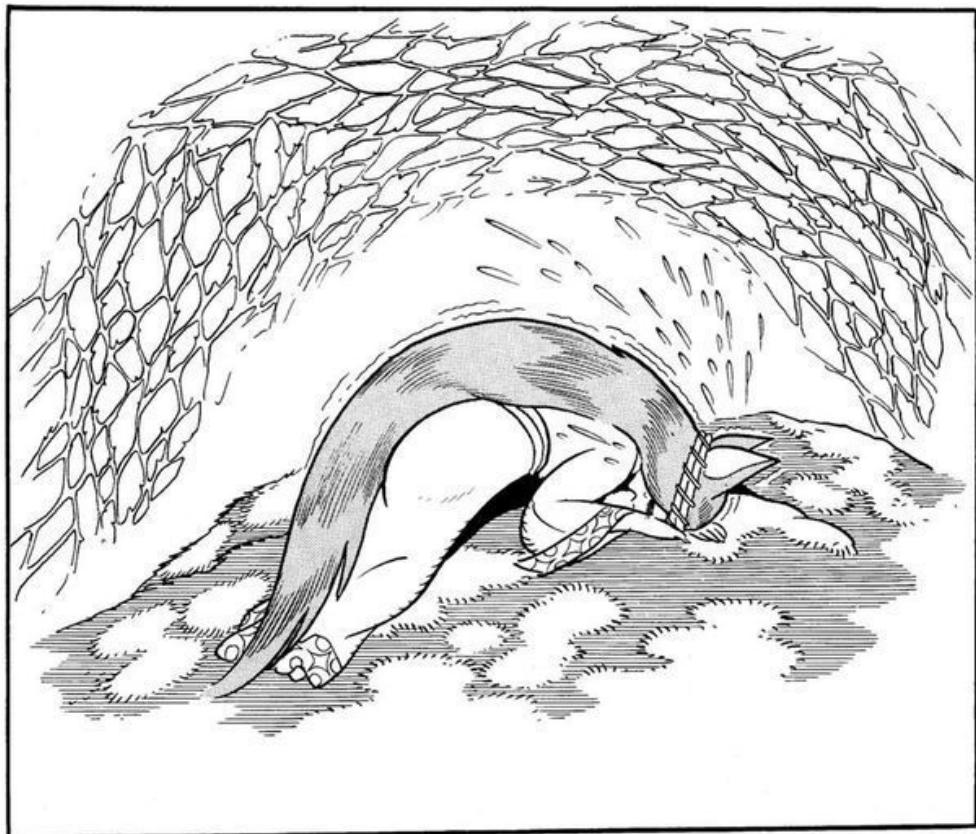






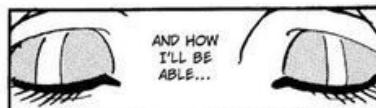
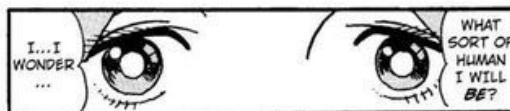


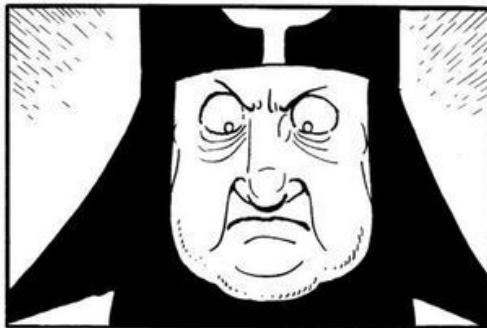
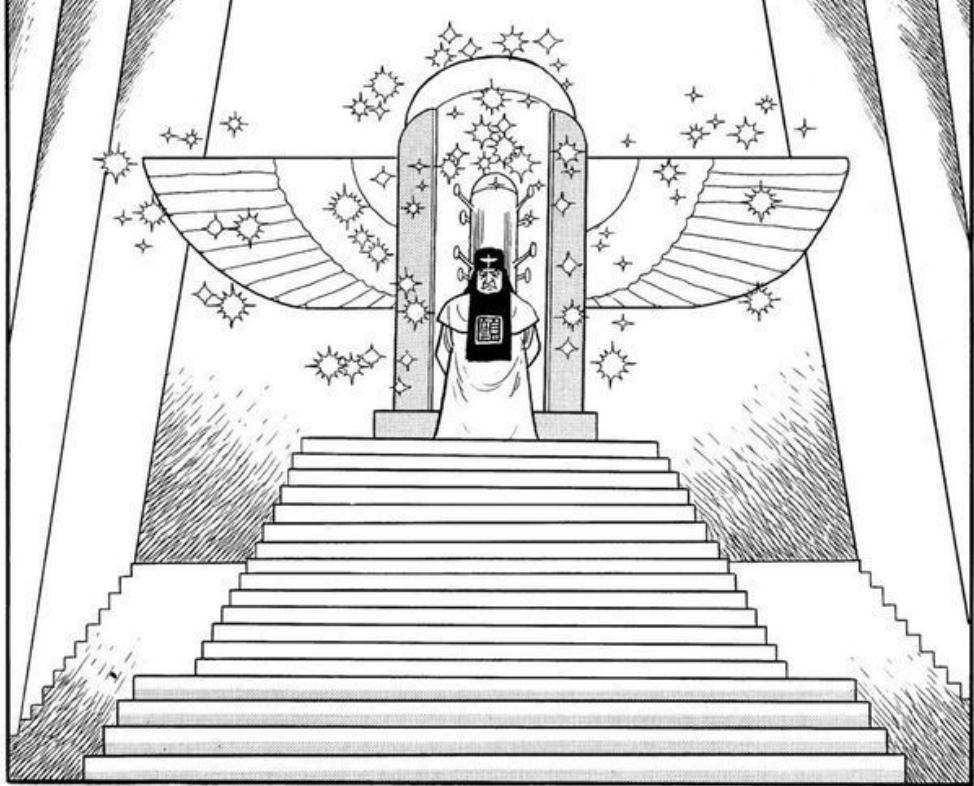


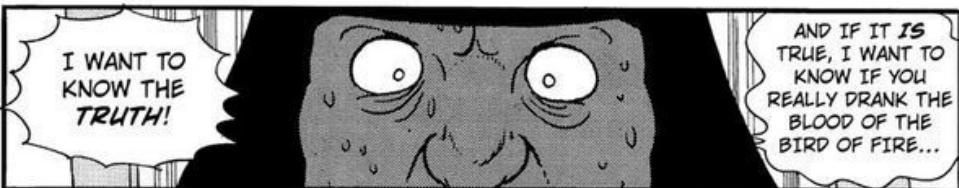
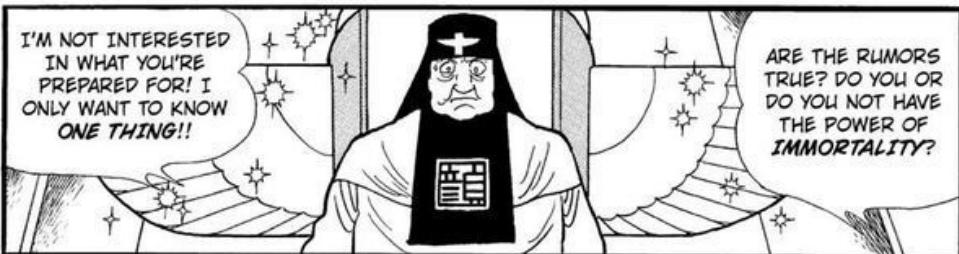




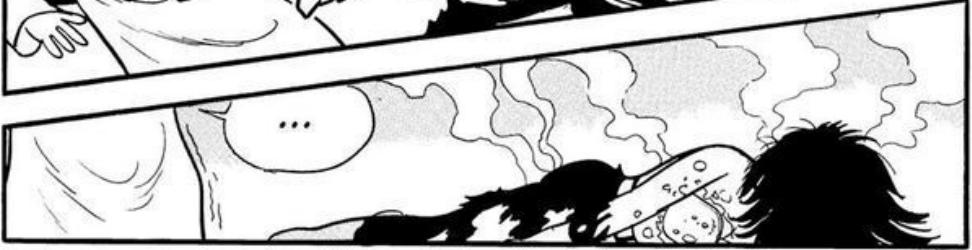
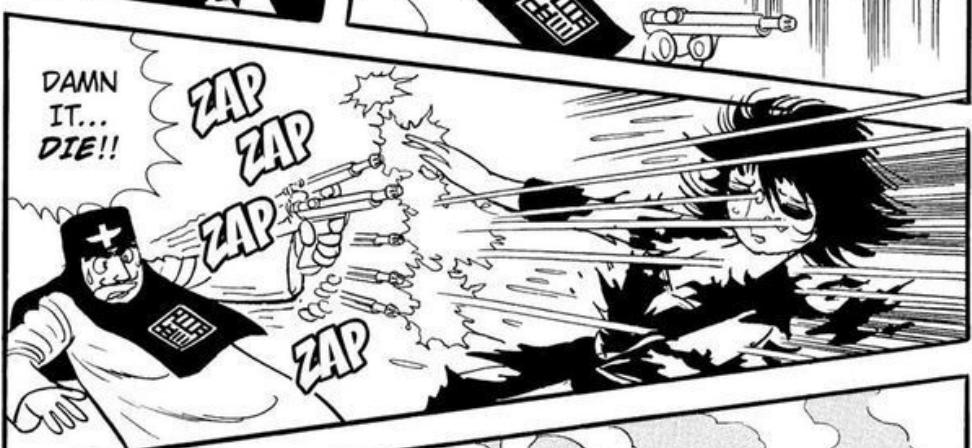


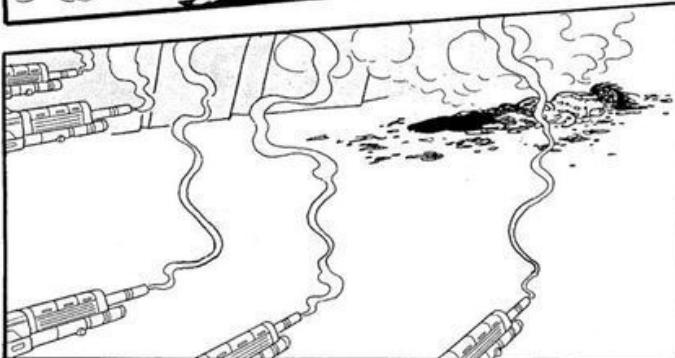
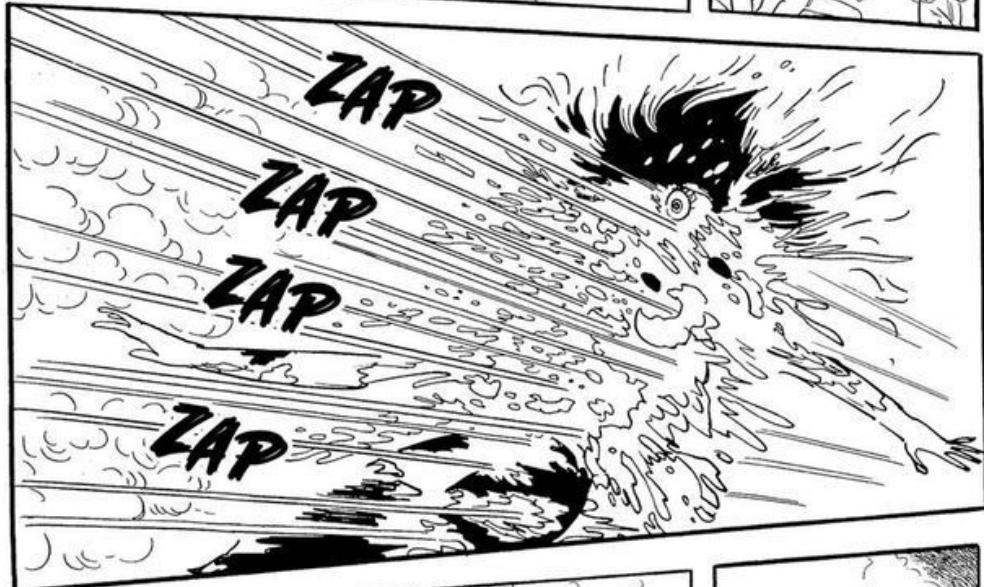


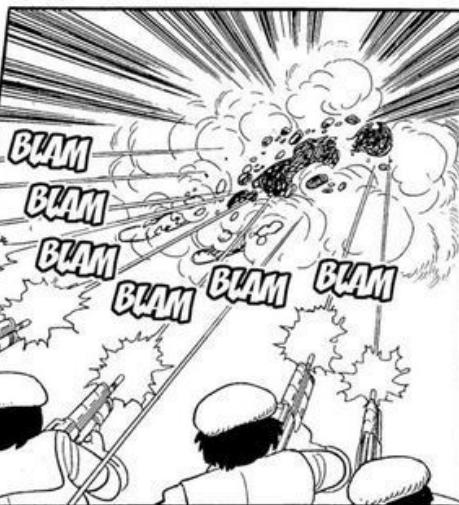


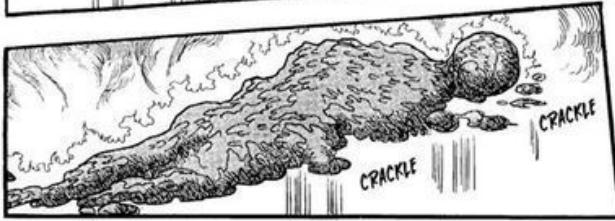
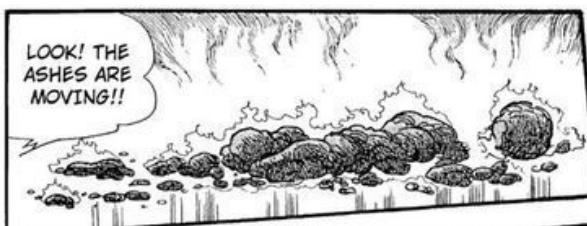
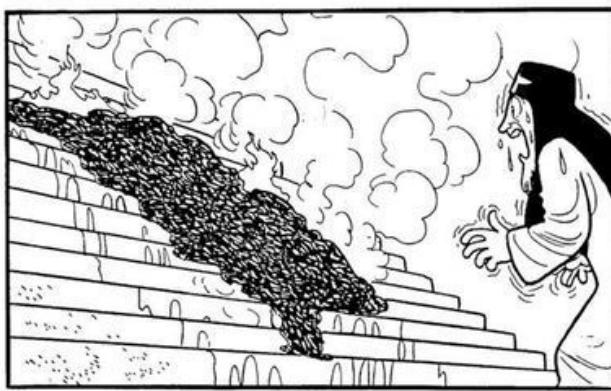




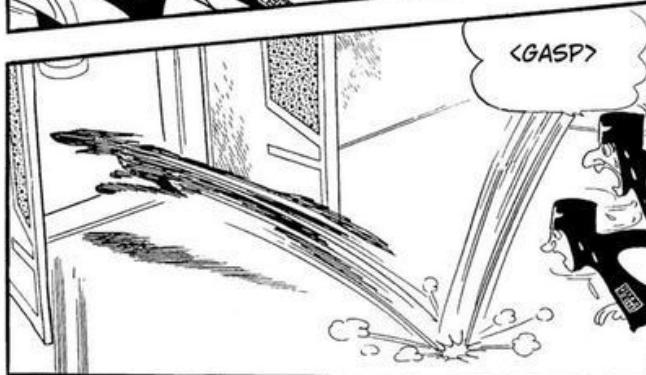
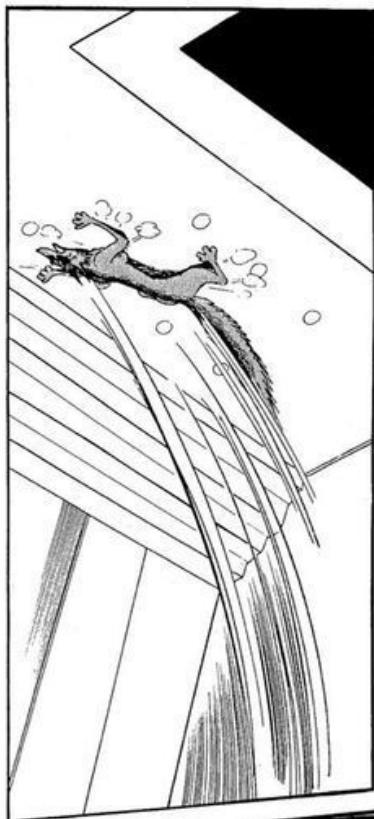




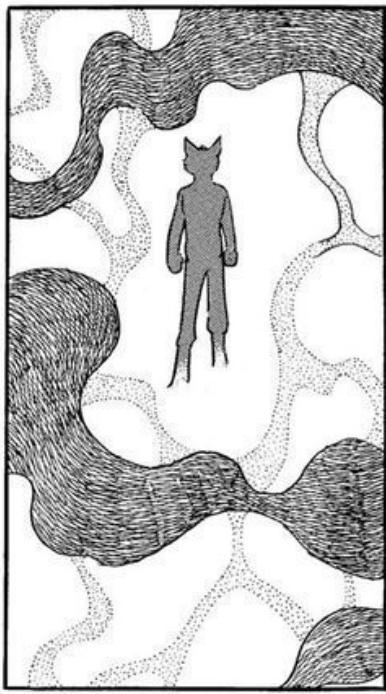
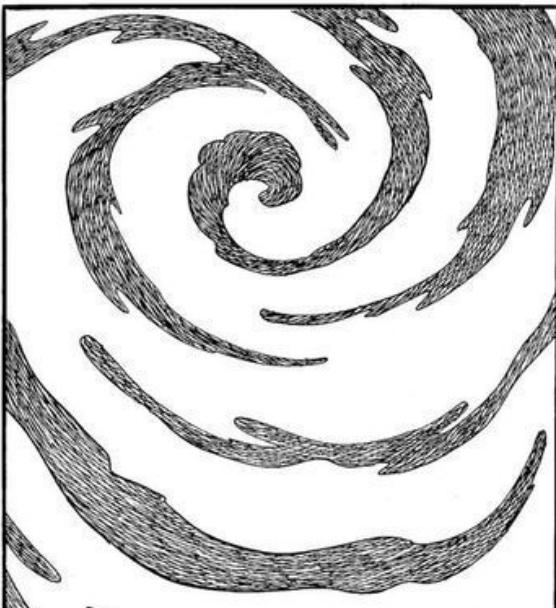






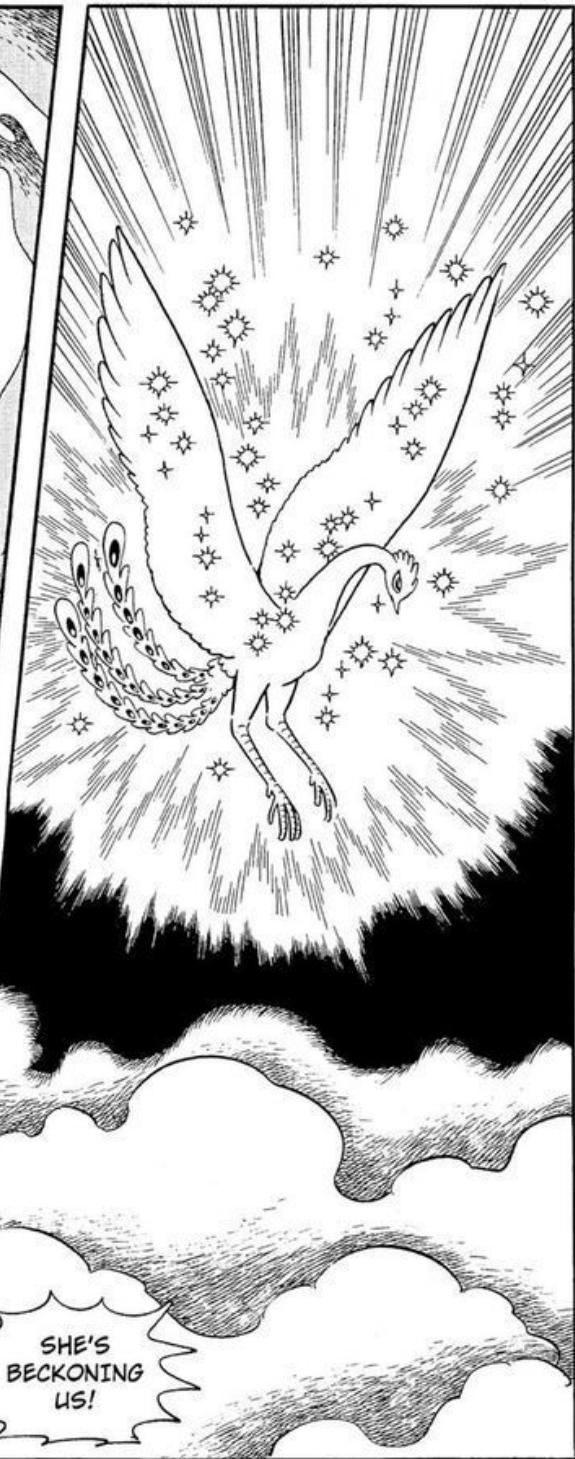






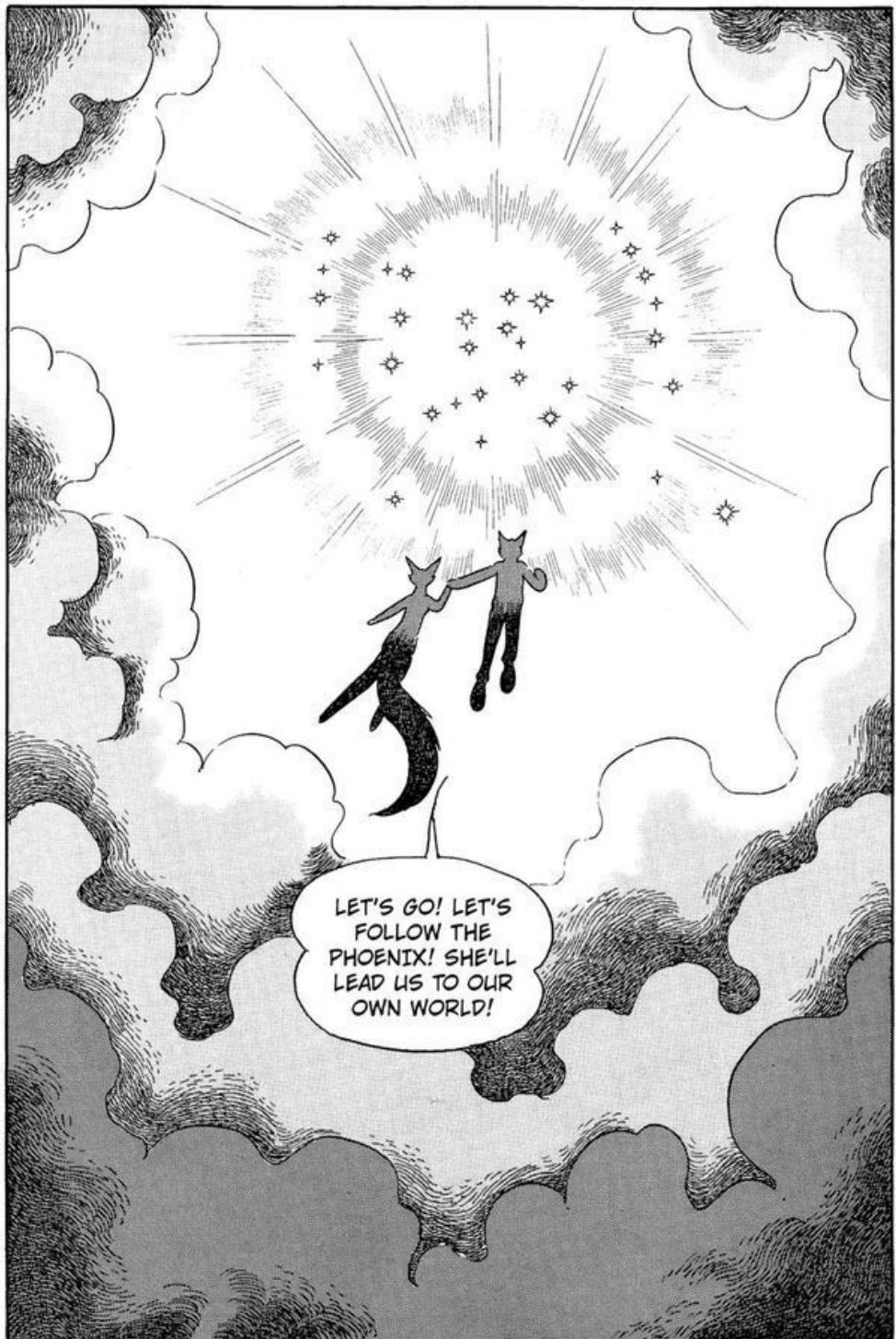






LOOK! IT'S
THE BIRD OF
FIRE-THE
PHOENIX!

SHE'S
BECKONING
US!



LET'S GO! LET'S
FOLLOW THE
PHOENIX! SHE'LL
LEAD US TO OUR
OWN WORLD!



WHAT DID OSAMU TEZUKA INTEND TO CREATE AFTER “SUN”?

Osamu Tezuka passed into eternal sleep on February 9, 1989. And this meant the end of *Phoenix*—a work he had been drawing for decades about the marvel of life, a work that spanned the distant past and the distant future on such a vast scale that it transcended time itself. For fans of the work, it was hard to imagine anything more frustrating than to have this story interrupted, for it had long been assumed that *Phoenix*—which had long oscillated between the past and the future—would ultimately end in the “present.”

If Tezuka were still alive, what would he have drawn next, after the *Sun* volumes? He did leave behind a synopsis called *Earth*, originally created as an idea for a *Phoenix* musical, but there are those who are convinced that it was also meant to be another volume in the *Phoenix* manga saga, or perhaps another story altogether.

The *Phoenix* musical was performed on February 8th, 1989 at the Zenrosai Hall in Tokyo. It used Tezuka's animated feature film *Phoenix 2772* (Space Firebird 2772) as a motif, and rearranged it into a drama that Tezuka had set in 1930s China, but Tezuka's *Earth* synopsis itself was never used. Yet it is interesting to note that at this time Tezuka often commented that he wanted to create a story set in China's ancient Silk Road.

Earth is set in Shanghai, during the tumultuous year of 1938, when Japan had defeated the Chinese forces in the war with China. The protagonists of the story are Rokuro Makube, an impeccable and handsome Japanese major, and Professor Saruta, who is on a quest for the legendary Phoenix bird in the vast deserts of western China.

Tragically, we will never be able to read *Earth* as a full volume of the *Phoenix* saga, but the two and a half pages of Tezuka's synopsis are reproduced herein for readers' reference and enjoyment.

Professor Saruta is wandering in a corner of China's vast Taklamakan desert.

January, 1938.

Shanghai is convulsed with news of victory by Japanese forces.

The setting is a party at a very deluxe club on Shanghai's Xian Road, attended by high-ranking officers of the Japanese Imperial Army, members of Japanese zaibatsu business syndicates, and couples from a variety of local foreign consulates. People are dancing to the tune of swing and jazz music.

Among the officers at the club is an aide to the Imperial Japanese Army's Kwantung Army Command, a major named Rokuro Makube. An outstanding officer whose future seems assured, Major Makube has been rapidly promoted ever since being united with Rena, the beautiful daughter of Yozo Mita, the chairman of the Mitamura zaibatsu.

But Makube and Rena's relationship is strained, as the self-centered Rena starts to look down upon Makube, and Makube finds himself captivated by another, mysterious woman.

In the midst of the lively party at the club, Makube engages in secret discussions with his former teacher, Professor Saruta, who is currently employed by a research center of the Greater Co-Prosperity Sphere Resource Development Agency.

Professor Saruta reveals to Major Makube that in far western China, in the Taklamakan desert, he has found that the phoenix of legend actually exists, near a mysterious "moving lake." The bird's blood contains a special hormone that affects all humans and animals in the area, and gives them an amazing vitality and longevity. Saruta insists that this hormone would greatly enhance the fighting spirit of troops in Japan's Imperial Army.

Generals Mukauchi, and Nori Inuyama, of the Imperial Army's General Staff, then appear and announce that Major Makube has been appointed to head a top-secret expedition to the lake, to capture the Phoenix.

Major Makube is stunned, realizing that if he succeeds in his assigned mission it could make him one of the greatest heroes of the century.

After the other officers leave, Major Nishinomiya—a commander in the *Kenpei* military police force, informs Makube that several members of the Chinese Red Army have been captured out of uniform—and that one of them is apparently a Japanese man who may be related to Makube.

Makube meets with the man behind the dinner club, and it turns out that the man is indeed his own younger brother Masato. He explains to the police that his brother has been arrested by mistake, and Masato is released.

By Osamu Tezuka

To the Reader:

This version of *Phoenix* is a reprint of an edition first published between 1976 and 1981, as part of the *Manga Shonen Bessatsu* (or "supplement volume") series.

A variety of characters from a variety of lands appear in the *Phoenix*, and some people have claimed that they are occasionally depicted in a manner that makes them appear to be barbaric or backward, that they are drawn using outdated stereotypes, or that the depictions are somehow connected to racial discrimination.

We believe that Osamu Tezuka never intended to discriminate against anyone, yet we also are aware that as long as some people feel insulted or demeaned by his drawings, that we must not ignore their feelings. There are those who might advocate revising his work, but we do not believe this would be proper. Tezuka is no longer with us, and we cannot erase what he has done, and to alter his work would only violate his rights as a creator. More important, stopping publication or changing the content of his work would do little to solve the problems of discrimination that exist in the world.

Instead, we hope that when you, the reader, encounter this work, you will keep in mind the differences that existed in attitudes toward discrimination when the work was created and today, and that this will contribute to an even greater awareness of such problems.

Asahi Sonorama and Tezuka Productions

WHAT DOES ETERNAL LIFE REALLY MEAN?

In his masterpiece, The Phoenix, Osamu Tezuka explores the wonders of life on an unprecedented scale, using the metaphor of a "phoenix" that flies between prehistory and the distant future, transcending both time and space.

So why did I choose to write this particular story? In *Phoenix*, many of my stories deal with the belief in the sacredness of life, as symbolized by the firebird. And many stories also portray the complications that arise from our present culture. I wanted to show the conflicts that may have erupted in Japan, when Buddhism—a foreign religion—was first introduced, and people's traditional views of life and death were challenged and forced to change.

Fifty years from now, mankind will no doubt be building space stations and starting to live beyond the confines of Earth. And consequently, there will be a new generation born in space. That generation will be the first to grow up looking down on the Earth from a distance. Until now we have grown up looking at the sun, the moon, and the stars, and our beliefs have developed from this point of view. But any family born and raised on a space station, always looking down on the Earth, is going to have an opposite point of view, seeing the Earth more objectively, and viewing it as one planet among many. So what I am trying to say is, our views of life, as well as what we consider to be common sense, may completely change as a result of this change in perspective. Depending on how we see things, an entirely new set of beliefs may arise.

If these beliefs, developed as the result of a new perspective, should ever find their way back to the Earth and become the beliefs of the twenty-first century, they will no doubt come into conflict with the Earth-bound beliefs we have traditionally held. A new kind of religiosity could result, which could discriminate against the older religions and literally drive them underground.

I have tried to develop a story about this kind of religious conflict and tell it in tandem with the story of the Jinshin rebellion. What I'm really trying to say is, all faiths are ultimately man-made. They do not derive from any fundamental principles of the universe. Rather, they are a product of the constantly renewing culture of the times. And consequently, older beliefs will always come into conflict with an ever-changing culture, giving rise to yet another kind of world. I have tried, in these stories, to describe this constantly repeating process.

October 1986

A Journey through Time and Space: An Overview of the Complete *Phoenix* Saga

The complete *Phoenix* saga is a story about mankind that features a historical-narrative structure unlike anything that has come before it. The first volume depicts the dawn of civilization. The second volume jumps to the far future. The setting for the third story shifts back to early history, and so on, back and forth, from past to future; the amplitude decreases as past and future converge to meet in the present.

Dawn (1967) 240-270 A.D.

The era of Queen Himiko of the Yamatai Koku. The work quotes from the accounts of the *Gishiwajinden*. Also uses accounts from the legend of Jinmu Tousel.



The scene in the Amano Iwato myth where Himiko compares herself to Amaterasu-Oumikami and a solar eclipse occurs.

Yamato (1968-69) 320-350 A.D.

Based on the legend of Yamato-takeru-no-mikoto. The dates above were inferred from the account of Old Man Takeru, and from information in *Dawn*.



Disguised as a woman, Prince Yamato Oguna approaches the Chieftain of the Kumaso and stabs him. As told in the Kiki myth, the prince gets the name "Takeru" from his opponent right before he dies.

Karma (Hou-ou) (1969-70) 720-752 A.D.

The complicated drama of the spirit of two Buddhist sculptors. Set in the Nara Period (710-794) during the national enterprise of the construction of the Great Buddha. Here, the Hou-ou (a Chinese myth) is the Phoenix.



Akaneamaru, who has been ordered by the authorities to be in charge of the construction and design of the Great Buddha, is shocked when the statue sheds tears. The workers become frightened, and the bizarre phenomenon halts construction.



Robe of Feathers (1971) 937-941 A.D.



A sci-fi version of the Hagoromo Legend of Miho no Matsubara in Enshu (modern day Shizuoka). Set during Taira no Masakado's rebellion which occurred during the Heian Period (898-1185).

The spirit of a woman swimming in the ocean is captured by the beauty of the white sand and green pine.



Civil War (1978-80) 1172-1189 A.D.

The time of the Genpei Kassen (War between the Taira and the Genji) after the fall of the Heishi (Taira Clan). Using the *Heike Monogatari* and *Gikeiki* as a backdrop, this story depicts "combat" as the fate of living things.



Kiso Yoshinaka defeats the Heishi and takes control of the capital. He cuts down the famous monk Myoun. He came to the capital because he is after the Phoenix.



Strange Beings (1981) 1468-1498 A.D.

The Sengoku Period (1482-1558). Sakonosuke, the heir of General Yagi Iemasa, cuts down the nun, Yaobikuni, who seems to be 800 years old. But she doesn't realize the true relationship between herself and the nun.



The banner bearer is saying that "now" is the beginning of the Sengoku Wars and they are in the middle of the Onin Rebellion. In other words, they are in a time before Sakonosuke was born!



Sun (1986-88) 663-672 A.D.

The story begins after the defeat of the Japan-Kudara alliance at Hakusukinoe and Japan's withdrawal from the Korean peninsula, and ends with the struggle for the imperial throne during the Jinshin Rebellion.



Emperor Kobun, formerly called Otomo no Mikio, is the cousin of Takachi no Mikio, who is the son of Oama no Mikio.

PAST

Future (1967-68) 3404 A.D.-infinity

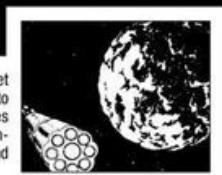
The end of the future. Mankind is in decline and has become very conservative. The earth is run down and faces devastation. Eventually a nuclear war breaks out causing the end of everything.

The Yamato Central Main Building Megalopolis. Yamato is one of the five remaining underground cities of mankind.



Universe (1969) 2577 A.D.

In Orion, a sub-light speed rocket heading towards Earth crashes into a meteorite. The ship becomes unable to fly and four people manage to escape, including Saruta and Nana.



Each of the passengers escapes in an individual escape pod. However, the pods only have enough food for half a year and enough air for a year and a half. Possibilities of survival are...

Resurrection (1970-71) 2482-3344 A.D.

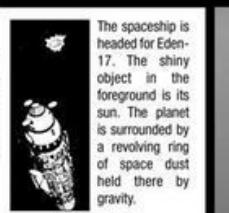
In the year 3344, Prof. Saruta lands on the moon. He meets and acquires Robita in his final form. Spanning 860 years, the end of this episode goes beyond *Universe* and close to the beginning of *Future*.



Robita and this rocket also make appearances in *Future*, where Robita stops Rock and then gets shot by him.

Nostalgia (1976-78) Indeterminate (approx. 25th century)

A Japanese woman named Romy establishes a civilization and history for the formerly uninhabited planet, Eden-17. Her husband dies an unnatural death, but the life she carries inside her...

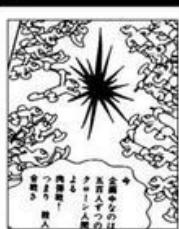


The spaceship is headed for Eden-17. The shiny object in the foreground is its sun. The planet is surrounded by a revolving ring of space dust held there by gravity.

Life (1980) 2155-2170 A.D.

Human clones are being created, all for high ratings and a public-killing TV game show called *Clone Man Hunt*.

Animal clones were created for food. Human clones are created for a TV show—the cloning company president speaks as a sponsor. A terrifying plan for a TV show!



Sun (1986-88) 2008 A.D.

The "Light Tribe" acquires the Phoenix in space. However, they turn it into an icon and come to control society through religion. Non-believers are called "shadows" and are chased out to live underground.



The head temple of the "Light Tribe." A young shadow boy named Suguru endeavors to climb the great tower and steal the Phoenix.